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CULTURE

and

FINEARTS.



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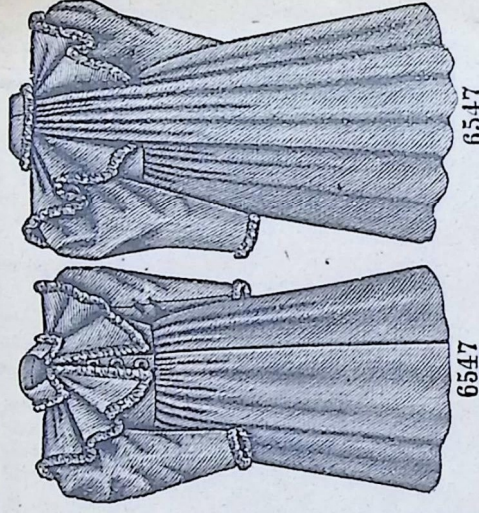
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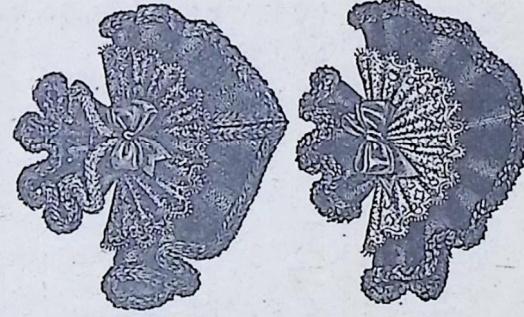
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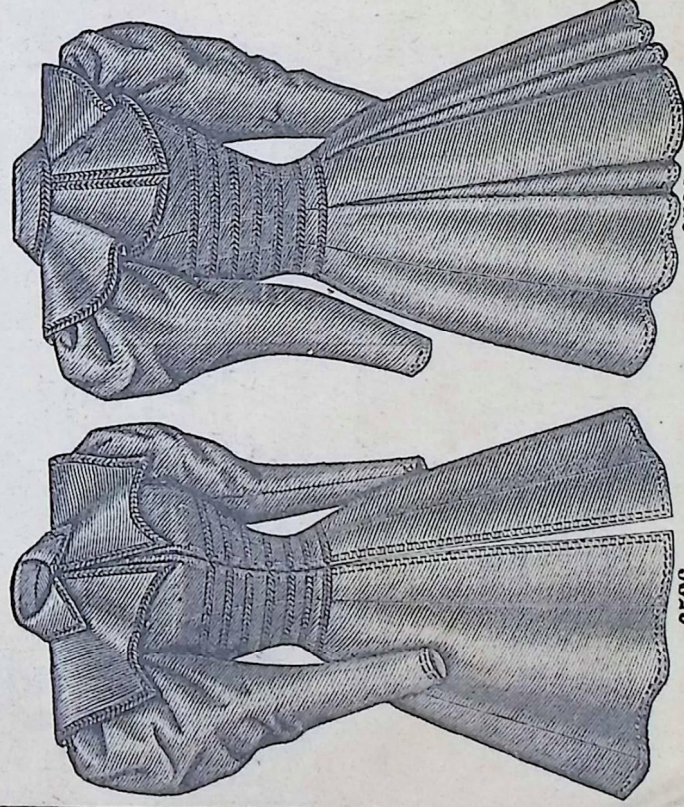
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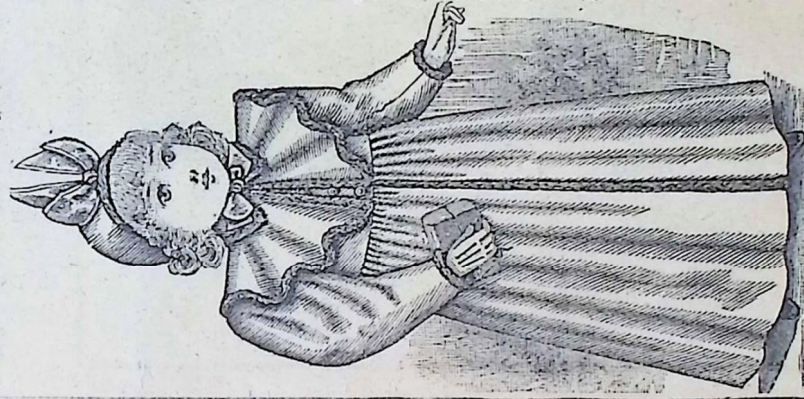


FIGURE No. 462 D.—CHILD'S TOWNSHIP.—This illustrates Child's Coat No. 6547 (copyright), price 20 cents; and Cap No. 2589 (copyright), price 10 cents.

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FIGURE No. 416 D.—MISSES' WAIST.—This illustrates Pattern No. 6483 (copyright), price 20 cents.

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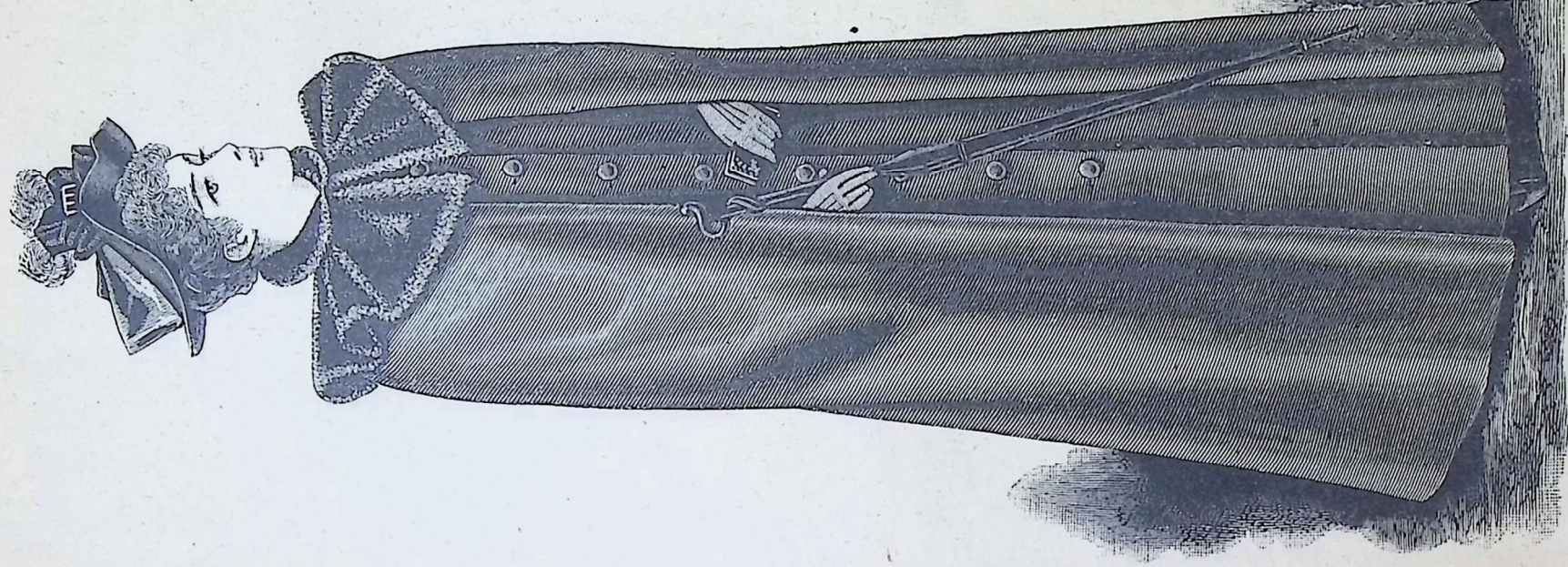


FIGURE NO. 439 D.—LADIES' RUSSIAN WRAP.

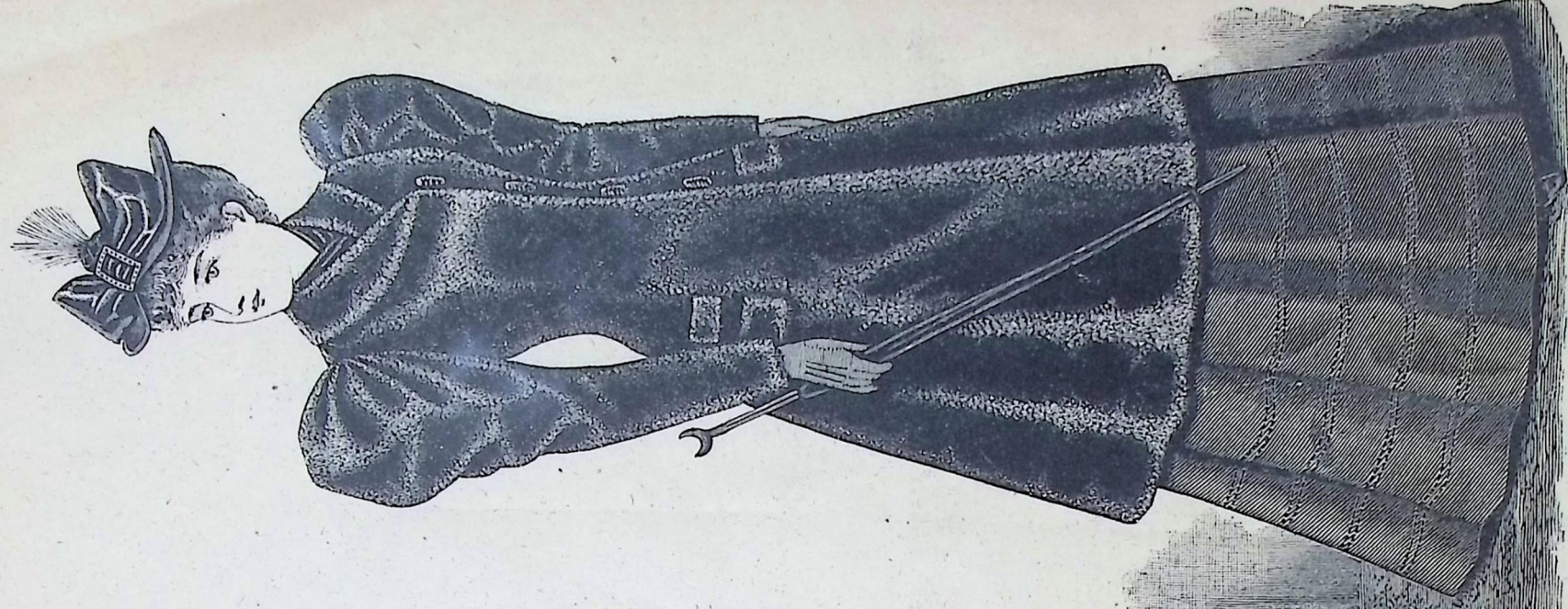


FIGURE NO. 440 D.—LADIES' OUTDOOR TOILETTE.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 490.)

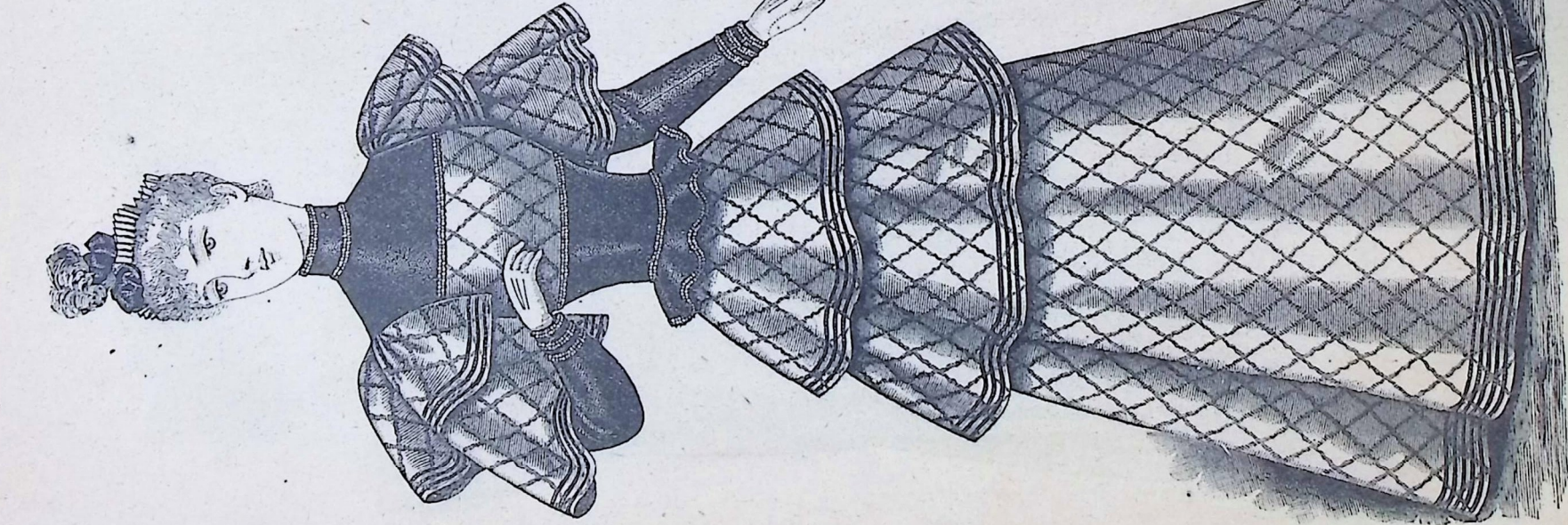


FIGURE NO. 441 D.

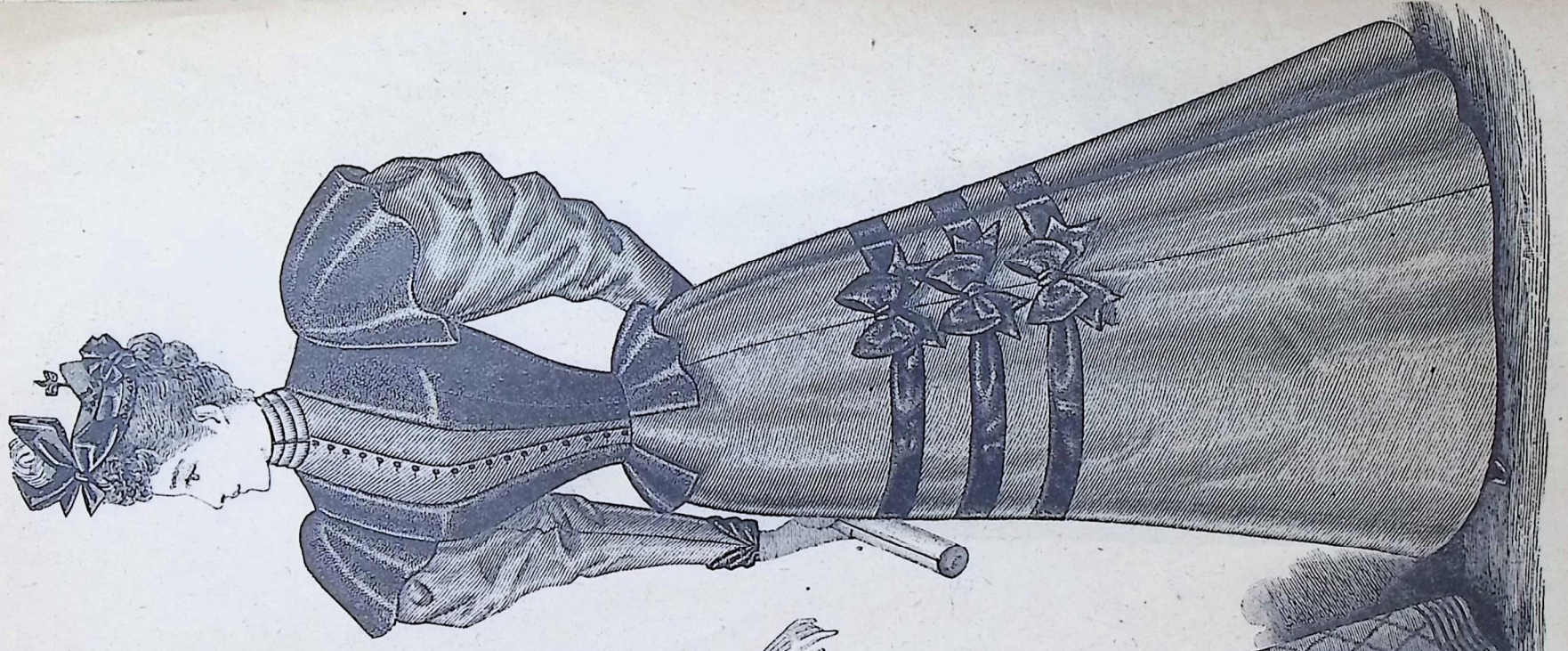


FIGURE NO. 442 D.

FIGURES NOS. 441 D AND 442 D.—LADIES' COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 491 and 492.)

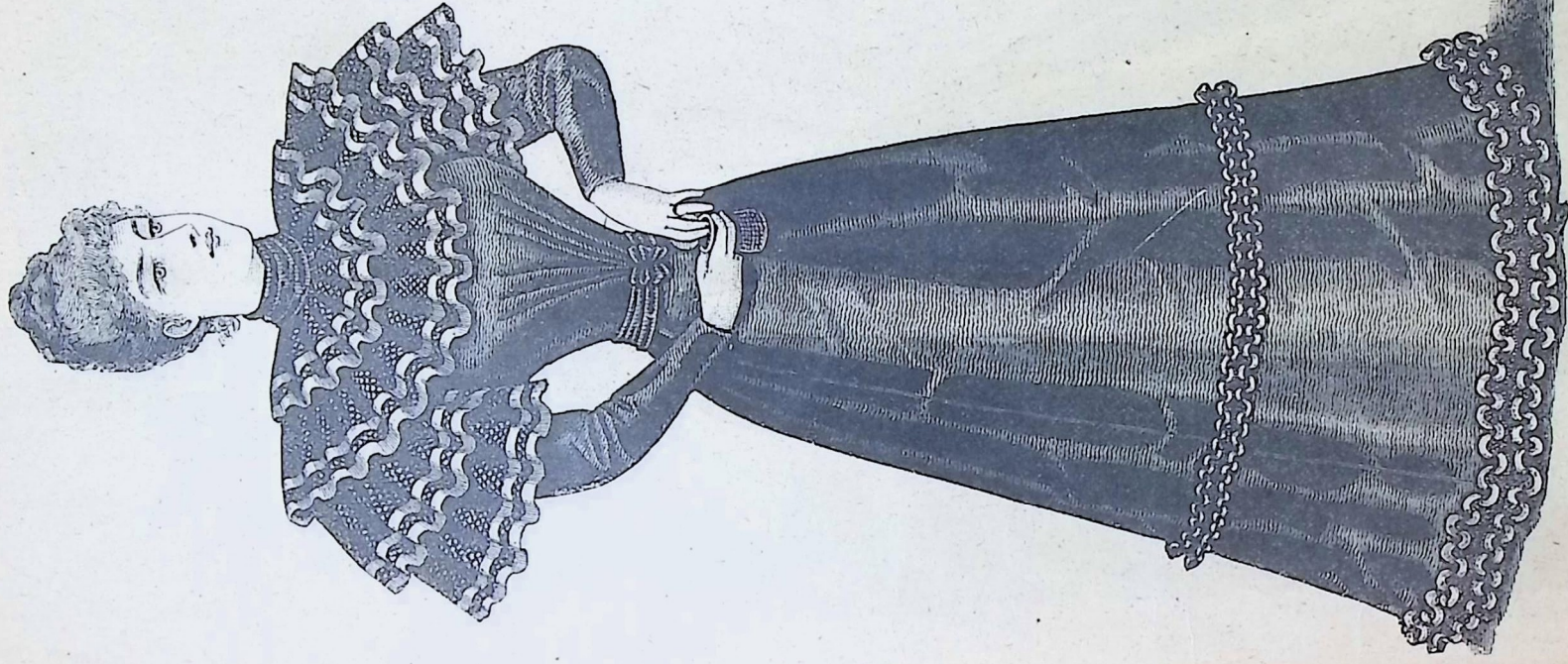


FIGURE No. 443 D.

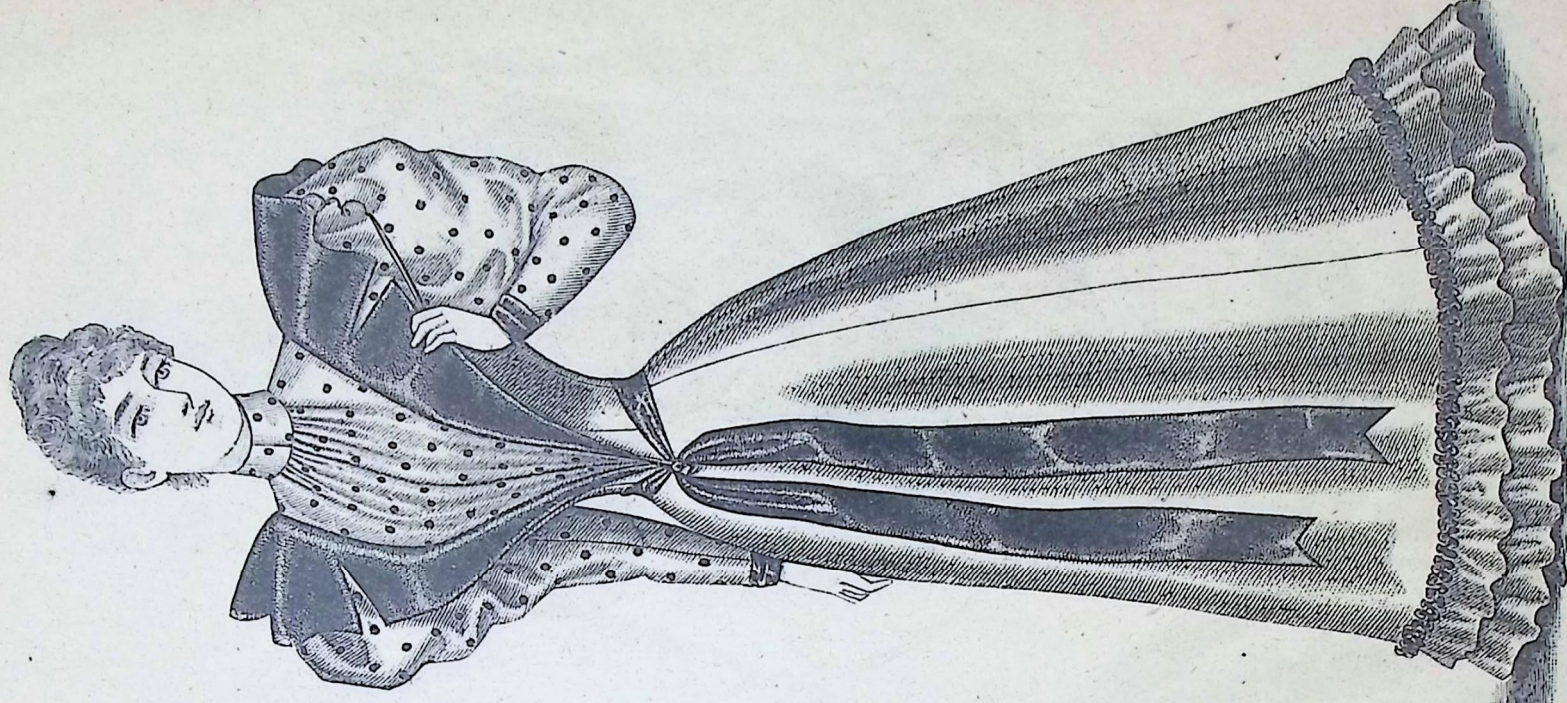


FIGURE No. 444 D.

FIGURES Nos. 443 D AND 444 D.—LADIES' COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Page 493.)



FIGURE No. 445 D.—LADIES' EVENING WAIST.



FIGURE No. 446 D.—LADIES' TRAINED COSTUME.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Pages 494 and 495.)

THE LADY'S COMPANION

VOL. XLII.

November, 1893.

No. 5.

Fashions of To-Day.



FIGURE NO. 448 D.—LADIES' EVENING WAIST.

FIGURE NO. 447 D.—LADIES' TRAINED COSTUME.

(Other Views of these Styles are given on Page 48.)

Trimness and simplicity are the most conspicuous elements of current modes.

Fashionable gowns still show breadth of shoulder, slenderness of

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waist, and a moderate flare toward the foot of the skirt. The newest feature in basques and coats is the whole back, which in no wise affects the snug fit of the garments.

An interesting effect is produced in short waists by the addition of abbreviated basque-skirts, which fall in *volutes* back of the hips or all round.

The droop of sleeves at the shoulders is accentuated in many instances by caps that flare in ripples and waves. Fulness is obtained in various other accessories in the same way; gathers are absent, yet the most fascinating folds are produced.

A new design in bretelles introduces this effect, and also notches at the back and front.

Décolleté bodices for ceremonious evening wear present deeply pointed lower outlines. In one instance the point is emphasized by hip rolls that recall Elizabethan modes.

A quaint, old-fashioned air distinguishes a costume whose skirt is flounced, and whose short waist is devoid of fulness and is lengthened by a rippling basque-skirt.

Very graceful is the serpentine skirt, with its winding draperies and fashionable flare.

Many gores are comprised in a skirt which flows in undulating folds about the figure, and is alike becoming to tall and medium-sized women.

Princess gowns, though snug and close above the hips, hang in flute folds below.

The umbrella collar is eminently artistic and is very improving to plain outside garments. The very high collar finishing this smart adjunct may be shaped in various ways according to fancy or convenience.

A handsome three-quarter coat counts as its chief characteristics a whole back, and a vest which may be worn or removed at will.

A similar back distinguishes another long coat, which is saved from absolute severity by a fanciful cape-collar.

With ripple collars on coats are seen regulation coat-collars, which may be rolled deeply or slightly, as best liked.

Double-breasted three-quarter coats with shawl collars are a revived fashion.

Long, circular wraps are far more protective to evening finery than more shapely ones. Ripple and other collars of kindred styles are improving to these loose, flowing garments.

The new storm cloaks follow closely the lines of dressy top-garments.

A charming dress sleeve has an elbow puff which flares inversely, and a ripple cap that produces a graceful effect at the shoulder.

Spherical puffs continue to ornament close-fitting sleeves.

Gigot sleeves are more frequently inserted in coats than in basques, being better suited to heavy fabrics than the more fanciful modes.

The Watteau gown never loses prestige for indoor wear.

upper portion that is concealed by two circular flounces of unequal depths. The flounces flare at the sides and back with unique effect, and are decorated at their lower edges with rows of baby ribbon; and rows of similar ribbon trim the lower edge of the skirt.

The quaintly fanciful waist has been appropriately named the "Pierrot." It is closed invisibly along the left shoulder and under-arm seams and is arranged upon a smooth lining that is closely adjusted by the customary darts and seams and closed invisibly at the center of the front. The body displays at the front and back smooth, bias waist-ports of plaid goods, which appear with unique effect between bias, square yoke-ports of velvet and a broad, bias velvet girdle. The upper and lower edges of the waist portions and the lower edge of the girdle are outlined with jet gimp, and similar gimp edges a ripple basque-frill which gives length to the body and falls upon the skirt in undulating curves all round.

Double caps fall in soft ripples about the coat sleeves, giving the waist a truly *chic* appearance. The caps are trimmed at their lower edges with three rows of baby ribbon, and each wrist is decorated with three encircling rows of gimp. The close-fitting standing collar of velvet invisibly closes at the left shoulder seam and is trimmed at the top and bottom with a row of jet gimp.

The costume will be particularly becoming to tall or long-waisted figures. It will make up exquisitely in a combination of two or even three materials, and quite as satisfactory results may be obtained with a single fabric, which may be camel's-hair, serge, whipcord, vicuña, vicogne, or any of the other fashionable woollens. Or Ondine may be stylishly associated with

Plaid or shaded velvet or satin, Bengaline wrists with soft folds of velvet caught up at the inside of the arm.

len to produce a very dressy toilette, and handsome garniture may be contributed by gimp, passementerie, galloon, satin ruches or frills, etc.

The close-fitting *capote* is daintily adorned with feathers and velvet rosettes.

FIGURE NO. 442 D.—This illustrates a Ladies' costume. The pattern, which is No. 6509 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 502 of this publication.

The costume is remarkably trim in appearance and is here represented developed in light-écru vicuña and dark-green velvet. The four-gored skirt is shaped to fit smoothly at the top of the front and sides and to flare in regulation fashion below, and the back displays the graceful, tubular folds seen in all the newest skirts. A Marquise effect is produced by three encircling bands of ribbon applied above the knee, each of which is tied in a butterfly bow at the left side.

The short waist is lengthened by a ripple-basque-frill of velvet, the ends of which flare widely at the front; it introduces deep caps that fall in pretty ripples all about the mutton-leg sleeves, strongly suggesting the quaint modes of the olden time. The closely adjusted velvet fronts open over a vest of vicuña, which is closed at the center with button-holes and buttons; and the remainder of the adjustment is admirably accomplished by the usual gores and a curving center seam. The close-fitting standing collar is covered with soft folds of vicuña, and the sleeves, which fall in pretty cross folds and wrinkles over their coat-shaped linings, are trimmed at the inside of the arm.



FIGURE NO. 453 D.—LADIES' VISITING TOILETTE.—This consists of Ladies' Basque No. 6541 (copyright), price 1s. or 25 cents; and Seven-Gored Ripple Skirt No. 6560 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 408.)

by women who aim at quiet elegance in their gowning. It will develop handsomely in illuminated serge, whipcord, vigogne, wool Bengaline, cloth, kersey, etc. Velvet or Bengaline will unite exquisitely with any of these fabrics, and the skirt decoration may consist of ribbon quilting, bands or braid.

The hat is a close-fitting shape in fine felt, tastefully trimmed with ribbon and feathers.

FIGURES NOS. 443 D AND 444 D.—LADIES' COSTUMES.

(For Illustrations see Page 487.)

FIGURE NO. 443 D.

—This illustrates a Ladies' costume. The pattern, which is No. 6551 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is depicted in different materials on page 503 of this magazine.

The present portrayal of the costume shows a dainty union of black-and-white shot taffeta and black net, a combination which promises to be very stylish during the Winter. The four-gored skirt is of fashionable width at the bottom and is shaped at the top to fit closely about the figure at the front and sides. The back presents long, reed-like folds that spread in graceful fashion to the bottom, where the skirt is trimmed with a broad ruching of black net edged with white satin ribbon. A narrow ruching to match trims the skirt below the knee.

The closing of the fanciful round body is effected invisibly along the left shoulder and under-arm seams. The body is arranged upon a smooth lining, which is closely adjusted by the usual darts and seams and closed invisibly at the center of the front; and its heartless front and seamless back are separated by under-arm gores. The fulness at the waist-line is plaited to a point at the center of the front and back, and the lower edge of the basque is concealed by a fanciful crush belt arranged upon a fitted belt, which

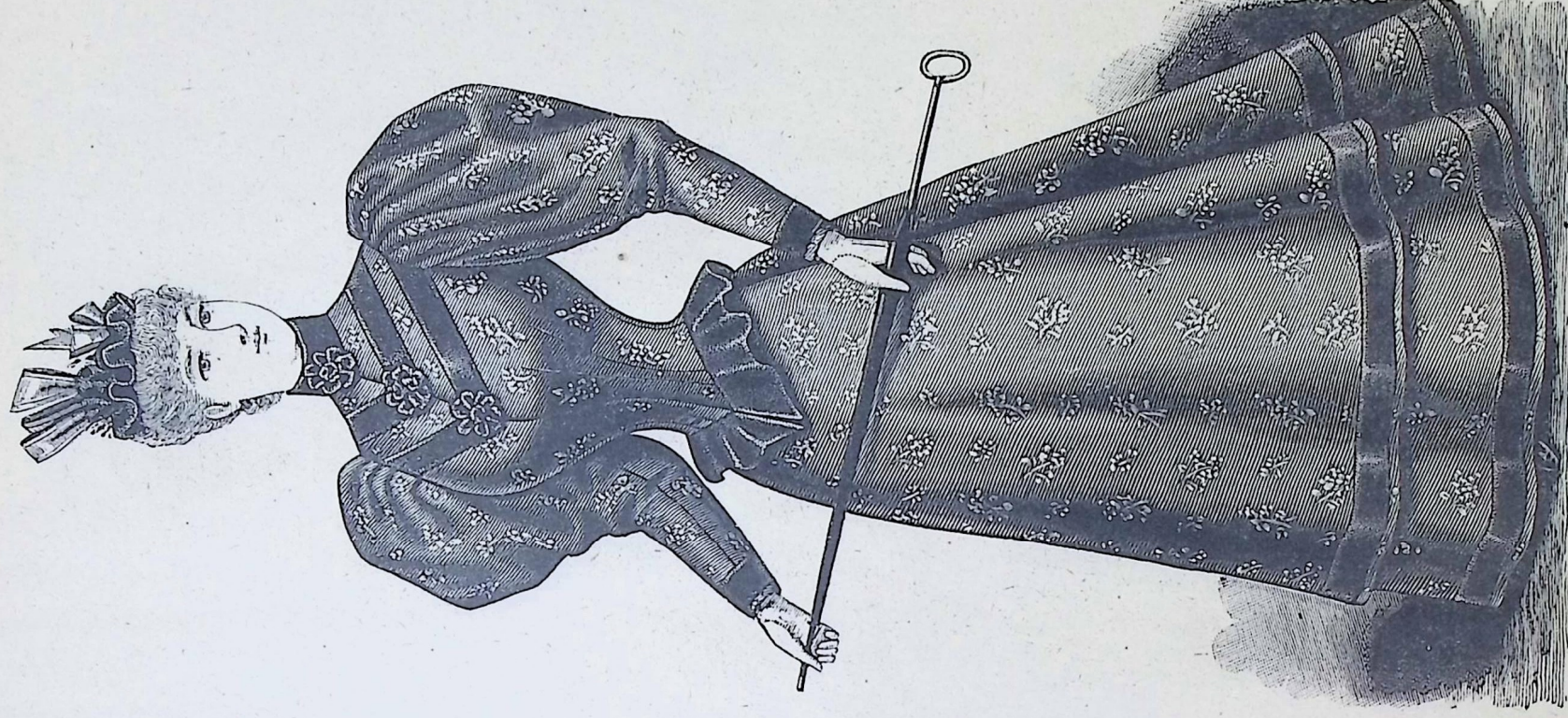


FIGURE NO. 454 D.—LADIES' STREET TOILETTE.—This consists of Ladies' Basque-waist No. 6519 (copyright), price 1s. or 25 cents; and Double Skirt No. 6559 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 490.)

in the original design droops prettily over the skirt, being omitted in the present instance. The body is rendered ornamental at the top by two frills of net edged with satin ribbon; the gathered edge of the upper frill is included in the seam with the crush collar, which is arranged upon a standing collar and closed at the center of the back, the ends being turned under and gathered to form a frill finish. Over the coat sleeves droop two full cap-frills of net edged with ribbon the lower frill reaching nearly to the elbow; and the wrist is plainly completed.

The mode is dainty in the extreme and offers opportunities for effective combinations of fabrics and artistic contrasts of colors. It will also make up satisfactorily in a single material, such as India silk, silk-and-wool novelty or wool goods of plain or fancy weave; and when such materials are chosen the beauty of the design may be accentuated by outlining the frills with ribbon or fancy braid.

FIGURE NO. 444 D.

—This illustrates a Ladies' costume. The pattern, which is No. 6553 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is presented in two views on page 507 of this magazine.

An artistic combination of red cashmere, black-dotted red silk and black velvet brings out the attractive features of the mode in this instance, garniture being supplied by velvet ribbon and ruchings. The gracefully adjusted skirt is of the four-gored variety and presents the fashionable flare. The front and side gores fit smoothly at the top without the aid of darts, and the wide back-gore is gathered

up closely at the top and depends in spreading, lower edge, where the skirt is of stylish width and is decorated with two velvet frills, the upper one of which is headed by a narrow ruching of velvet.



FIGURE NO. 455 D.

fitted fronts open over full vest-por-tions arranged upon closely adjusted fronts of lining that close invisibly at the center. The vest por-tions are plaited to a point at the lower edge, are gathered at the top, and flare in pretty, soft folds over the bust. The seam-less back, which is separated from the fronts by under-arm gores, reveals a point-ed yoke-facing of the contrasting material, and the fulness at the lower edge is plaited to a point at the cen-ter. Joined to the front edges of the fronts are fanciful bretelles that droop prettily over the shoulders and are narrowed to points at their front and back ends, the back ends meeting at the point of the yoke facing. The bretelles are notched at the front and back just below the shoulders, and stand out broadly over the full sleeves, which are arranged upon smooth linings and are in leg-o'-mutton style, being prettily wrinkled to

The basque is fashion-ably short and its dart-

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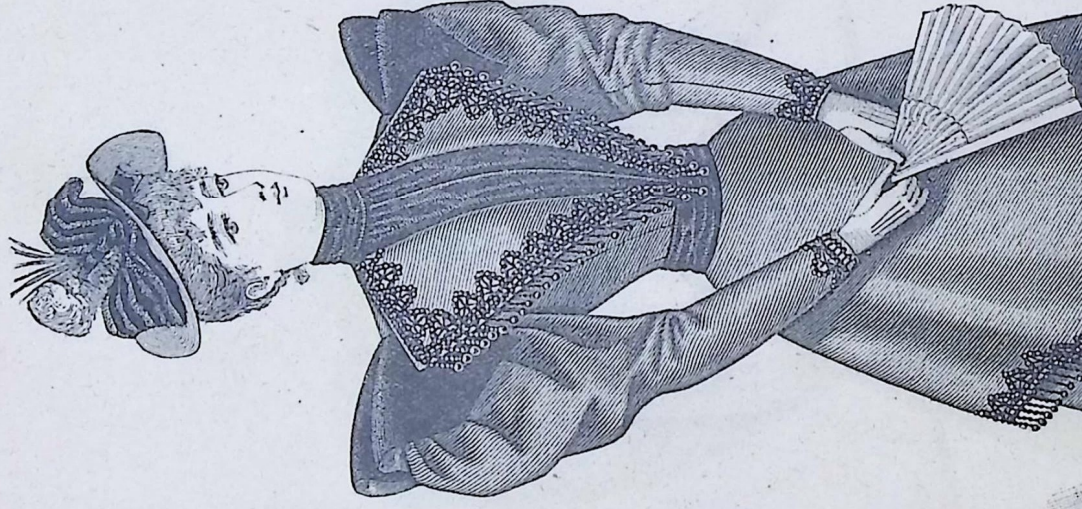


FIGURE NO. 456 D.

FIGURES NOS. 455 D AND 456 D.—LADIES' VISITING TOILETTE.—These two figures illustrate the same Patterns—Ladies' Waist No. 6523 (copyright), price 1s. or 25 cents; and Skirt No. 6535 (copyright), price 1s. 6d. or 35 cents. (For Descriptions see Page 500.)

FIGURES NOS. 445 D AND 448 D.—LADIES' EVENING WAIST.

(For Illustrations see Pages 488 and 490.)

FIGURES NOS. 445 D AND 448 D.—These two figures illustrate the same pattern—a Ladies' evening waist. The pattern, which is No. 6556 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 520 of this DELINEATOR.

At figure No. 445 D a front view of the waist is shown, the materials used in its construction being rich brocade satin and white lace edging. It is cut out at the top in becoming Pompadour fashion, but it may be fashioned in low, round outline, in V shape both back and front, or with a high neck, as preferred, the pattern providing for the several styles. The garment is faultlessly adjusted by the usual number of darts and seams, and the closing is made at the

center of the back with a silk lacing drawn through eyelets. The lower edge shapes a decided point at the center of the front and back and becomes deeply over the hips. From the neck a deep, gathered Bertha-bretelle of lace edging droops very softly at the front and back and stands out broadly over the short balloon sleeves, which spread in regulation fashion and are mounted upon smooth conical shaped linings. A novel trimming is provided by rows of white satin ribbon that diverge from the point at the center of the front.

Figure No. 448 D pictures a back view of the waist developed in black net over satin and black lace edging. In this instance the neck is shaped in round outline, and the balloon sleeves are omitted in favor of double frill sleeves or caps of lace edging that are included in the pattern, which also provides for long sleeves. The caps are gathered at the top to fall in softly rolling folds all about the arms.

The waist is certain to become a general favorite for evening wear. It may accompany a trained skirt or one of dancing length, and will make up handsomely in plain or brocaded satin. Ondine, crystal, Bengaline, faille, vrillé and other rich silks, as well as in velvet, crêpe or *crêpe de Chine* over satin, etc. Venetian point, *point appliqué* or *point gaze* lace may be chosen for the frill, and further decoration will not be necessary.

FIGURES NOS. 446 D
AND 447 D.—
LADIES' TRAINED
COSTUME.

(For Illustrations see
Pages 488 and 489.)

FIGURES NOS. 446 D
AND 447 D.—These two figures illustrate the same pattern—a Ladies' trained costume. The pattern, which is No. 6550 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different representation on page 501 of this publication.

At figure No. 446 D the costume is shown developed as a ball gown in an effective combination of rich Bengaline and *point appliqué* lace, with puffs of silk mull, silver embroidery and silk ribbon for garni-

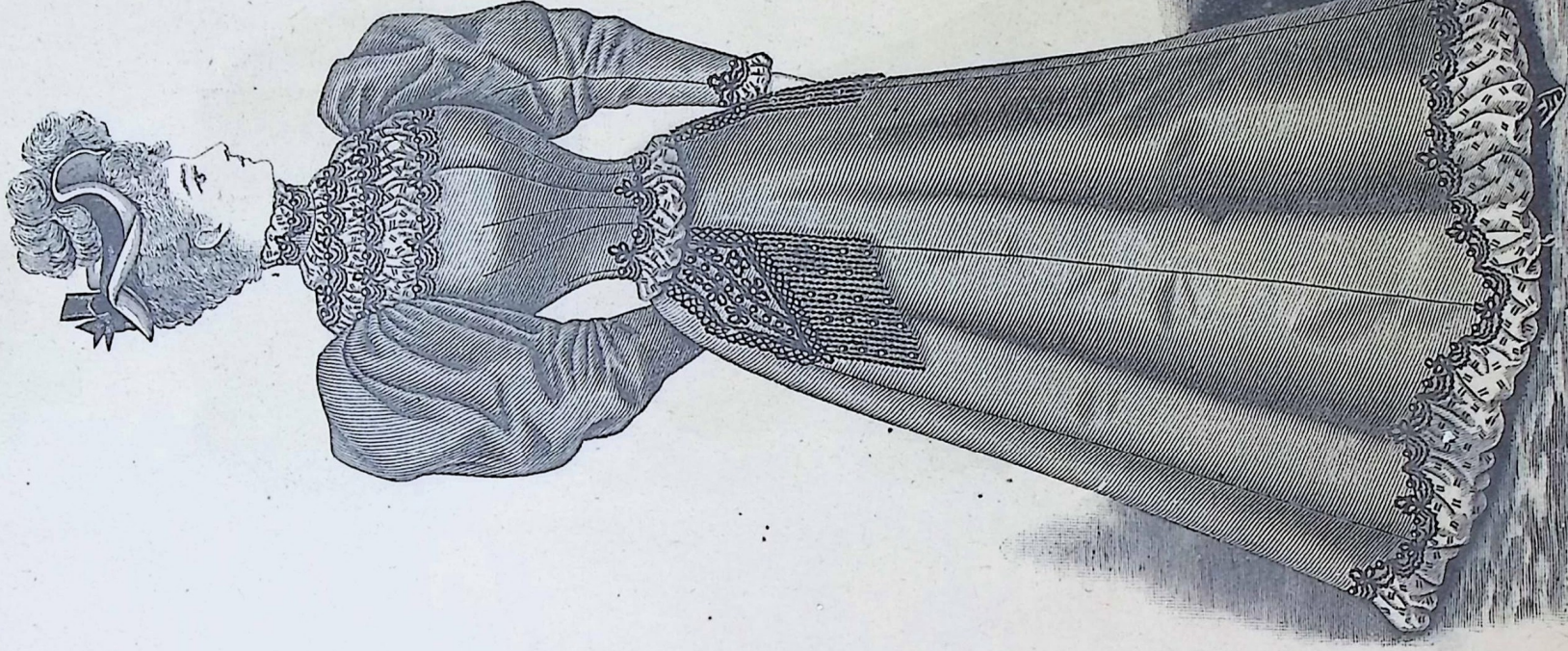


FIGURE NO. 457 D.—LADIES' TOILETTE.—This consists of Ladies' Whole-Back Basque No. 6533 (copyright), price 1s. or 25 cents; and Skirt No. 6511 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 500.)



FIGURE NO. 458 D.—LADIES' BASQUE.—This illustrates Pattern No. 6532 (copyright), price 1s. or 25 cents.

(For Description see Page 501.)

viding for the several modes of shaping. The back is in Princess style and is superbly curved to the figure by the usual gores and a curving center seam. The shaping of the back and gores below the waistline produces flute-like folds that spread gradually and are lost in the stately folds of the long train, which, if undesirable, may be cut off to form a short or demi train, provision being made in the pattern for the various styles. The front and side gores of the skirt are fashionably smooth, are finished at the top with a belt, and are decorated with bands of ribbon that reach from the belt to the lower edge, where each band disappears beneath a large rosette-bow of similar ribbon. The dart-fitted basque-fronts are separated from the Princess back by short under-arm gores, are closed invisibly at the center, and are shaped at the lower edge to form a becoming point at the center and arch well over the hips. A Bertha-bretelle of lace falls deeply on the shoulders over the full, short sleeves of Bengaline, beneath which frills of lace are partially revealed.

The Bertha-bretelle is arranged at the back to follow the rounding neck, and its ends, which are narrowed to points where they meet near the lower end of the closing, are overlapped by lapels all-over embroidered with silver. The lapels meet in a point near the ends of the Bertha-bretelle, and between their flaring edges puffings of silk mull are applied to the fronts, with fanciful effect; the puffings are merely ornamental, however, and are not included in the pattern. A similar puffing decorates the neck, and bows of ribbon are daintily placed over the closing. The pattern also provides long sleeves of the mutton-leg order, to be used when the costume is made with a high neck; and, if liked, the sleeves may be cut off to elbow length, the pattern indicating where they may be shortened.

Figure No. 447 D portrays a back view of the costume developed for afternoon reception wear in plain black and black-and-yellow striped satin and butter-colored lace. The gown is made up in the present instance with a demi-train and elbow sleeves, and the lower edges of the sleeves are trimmed with drooping frills of lace that are caught up at the inside of the arm and headed with satin ruchings. The lower edge of the costume is garnitured with a frill of striped satin surmounted by a frill of lace that is caught up at intervals with satin rosettes to have the effect of a shell ruching.

A costume of this kind with a high neck and long sleeves will be charming for a bride, and will be frequently chosen by matrons and even by younger women in preference to a *décolleté* gown. A handsome *costume du bal* may be developed by the mode in *satin duchesse*, crystal Bengaline, Ondine or brocade, and fabrics of the three button-holes and large buttons, and below the closing the same class may be chosen for a reception or dinner toilette. The removable vest, which is partially revealed between the lapels and below the closing, is fitted with becoming

bands, jewelled gimp, etc., will supply appropriate garniture.

FIGURES NOS. 449 D
AND 450 D.—LADIES'
PROMENADE
TOILETTE.

(For Illustrations see
Page 490.)

FIGURES NOS. 449 D
AND 450 D.—These
two figures illustrate
the same patterns—a
Ladies' coat and Empire circular skirt.
The coat pattern,
which is No. 6532
and costs 1s. 6d. or
35 cents, is in thirteen sizes for ladies
from twenty-eight to
forty-six inches, bust
measure, and is shown
in three views on
page 517 of this *Delineator*. The skirt
pattern, which is No.
6494 and costs 1s.
6d. or 35 cents, is in
nine sizes for ladies
from twenty to thirty-six inches, waist
measure, and may
be seen again on its
accompanying label.

The coat is one of the most pronounced of the season's novelties and is here represented made up in a fashionable combination of navy-blue cloth and blue-and-tan fancy vesting. It is known as the whole-back coat, its adjustment being performed without the aid of a center seam; and it extends to the popular three-quarter depth. Single bust darts and under-arm and side-back gores enter into the admirable adjustment of the coat, and the back and gores are shaped below the waist-line to form graceful flutes that spread gradually to the lower edge, the distended appearance being emphasized by an interlining of crinoline added to the skirt portion. The fronts lap widely at the bust and are reversed above in fashionably broad lapels that meet the rolling collar, beyond which they extend in points. Below the lapels the closing is made at the left side diagonally to the waist-line with three button-holes and large buttons, and below the closing the removable vest, which is partially revealed between the lapels and below the closing, is fitted with becoming

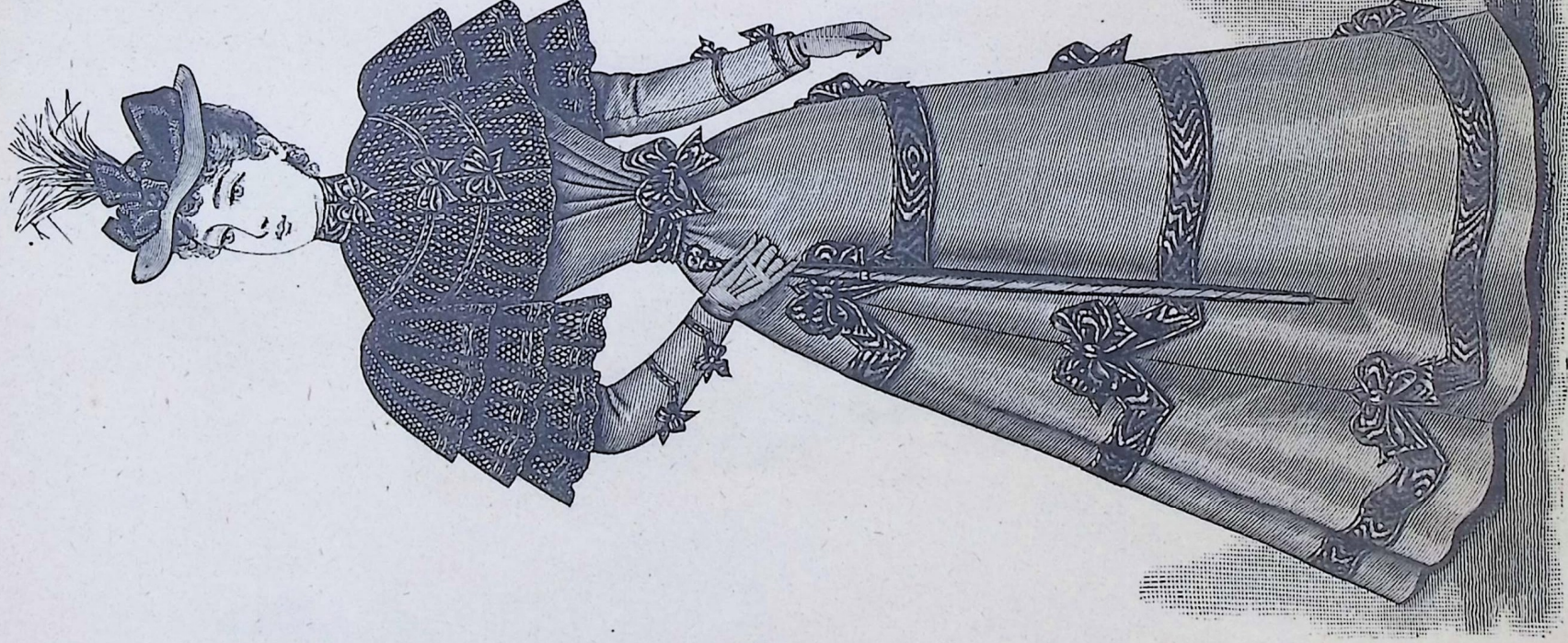


FIGURE NO. 459 D.—LADIES' COSTUME.—This illustrates Pattern No. 6548 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 501.)

closeness by single bust darts and is closed at the center with button-holes and buttons. A close-fitting standing collar is at the neck. The leg-o'-mutton sleeves are voluminous at the top, where the fulness is collected in box-plaits to stand out broadly on the shoulders; and the snug effect below the elbow causes the fullness above to appear more pronounced.

The skirt is one of the latest variations of the admired Empire circular shape, and is also shown at figure No. 440 D, where it is fully described. It is here pictured made up in a novelty woollen of seasonable weight and trimmed near the lower edge with a band of velvet decorated at either edge with pompon braid.

The hat is a low-crowned turban of French felt, faced with velvet and ornamented with fancy ribbon, a jet buckle and jet ornaments.

Figure No. 450 D portrays a back view of the toilette. The coat is made of Lyons velvet in a deep shade of sapphire, and the skirt is cut from mode cloth and trimmed at the bottom with a band of sapphire velvet that is scalloped at the top and outlined with fur-edged gimp.

An extremely attractive toilette for the promenade may be developed by the mode in gray tailor cloth and gray-and-black fancy vesting, and an equally stylish street suit may be made of tan hopsacking and tan-and-black vesting. Several vests may be provided for wear with one coat, thus arranging a variety of effects at small expense. All sorts of seasonable woollens are suitable for coats of this kind and satin is also used. The skirt may match or contrast with the coat, and it may be finished in tailor style with machine-stitching or rendered fanciful by tasteful applications of braid, gimp, ruchings, frills, passementerie, etc.

FIGURES NOS. 451 D AND 452 D.—LADIES' VISITING TOILETTE.

(For Illustrations see Page 491.)

FIGURES NOS. 451 D AND 452 D.—These two figures illustrate the same patterns—a Ladies' coat and double skirt. The coat pattern, which is No. 6536 and costs 1s. 6d. or 3s. cents, is in thirteen

sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 515 of this magazine. The skirt pattern, which is No. 6559 and costs 1s. 6d. or 3s. cents,

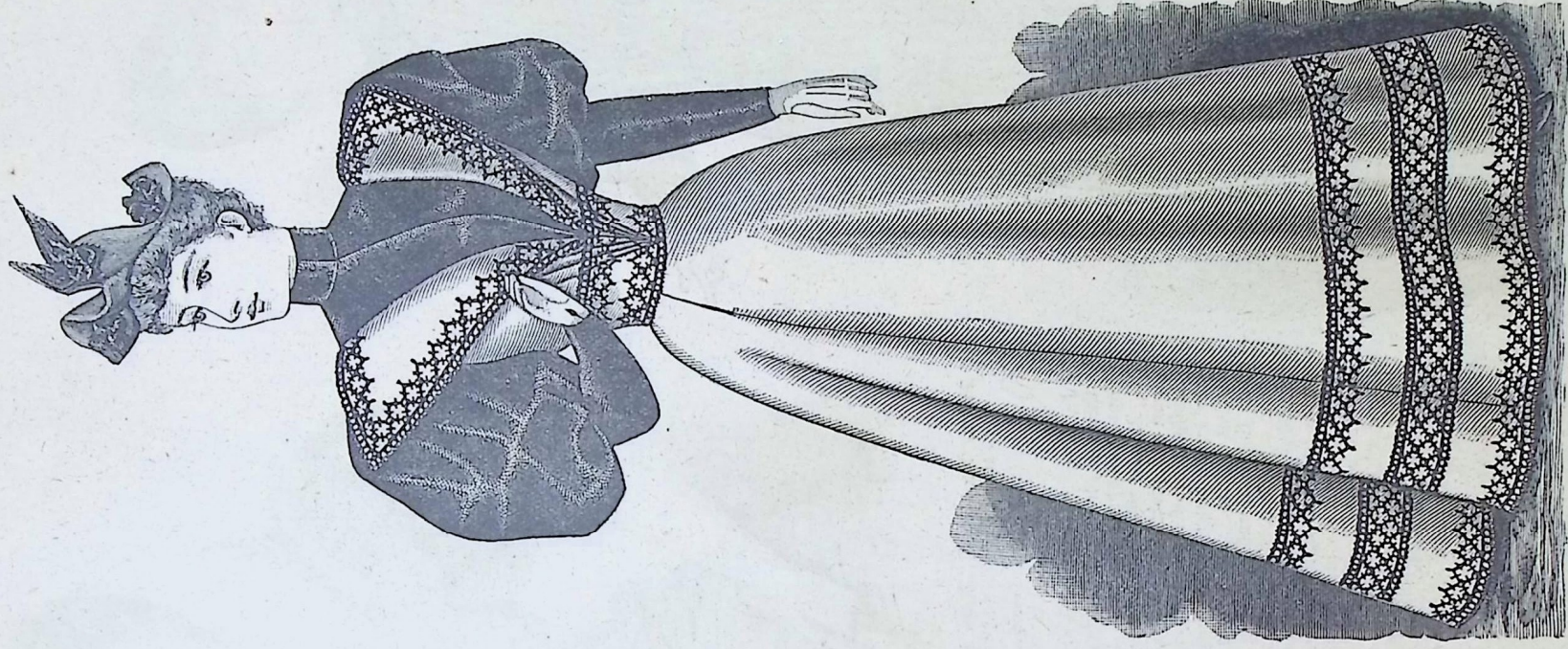


FIGURE No. 460 D.—LADIES' COSTUME.—This illustrates Pattern No. 6562 (copyright), price 1s. 6d. or 3s. cents.

(For Description see Page 502.)

is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 523.

At figure No. 451 D the toilette is represented in light-gray cloth. The front and lower edges of the coat, the edges of both collars and the wrist edges are trimmed with Astrakhan bindings, and the lower edges of the upper and lower skirts are decorated to correspond.

Figure No. 452 D displays a back view of the toilette, the coat being made of dark chevrot and the skirt of light cloth. The coat is of the new and popular whole-back variety, the back being adjusted without the usual curving seam at the center. The garment is fashionably long, reaching quite to the knee; and single bust darts and under-arm and side-back gores adjust it closely to the figure above the waistline, below which it is distended in the prevailing fashion, the shaping of the parts producing well defined flutes. The closing is made invisibly at the center of the front. A deep, fanciful collar that is in two sections falls with triple-pointed effect at the front and is round at the back, where it displays a backward-turning plait at each side. Above this collar is a rolling collar that fits the neck closely, its ends flaring widely at the throat. The leg-o'-mutton sleeves are of ample size and are plaited in at the top to present a drooping effect; they are comfortably close-fitting below the elbow, and the wrists are plainly completed.

The double skirt exemplifies a style that bids fair to rival in popularity the Marquise shape of last season. The upper skirt is in circular style and falls gracefully over the five-gored underskirt, the exposed portion of which is covered with a circular flounce. The skirt is fashionably smooth at the front and sides, and the fulness is massed at the back and spreads gracefully to the lower edge. The lower edges of the upper skirt and flounce are trimmed with gimp-edged coney fur.

The felt hat is becomingly adorned with ribbon and quills.

A smart toilette for walking or driving may be developed in gray kersey, with trimmings of stone-marten fur; and an equally modish toilette may be produced by using tan cloth for the coat and illuminating the skirt with whipcord for the skirt. Garni-

tures of fur or braid or a plain tailor finish may be chosen for the coat, and the skirt may be simply or elaborately trimmed.

inches, bust measure, and is shown in two views on page 518 of this magazine. The skirt pattern, which is No. 6560 and costs

FIGURE NO. 453 D.—LADIES' VISITING TOILETTE.

(For Illustration see Page 492.)

FIGURE NO. 453 D.—This consists of a Ladies' basque and ripple

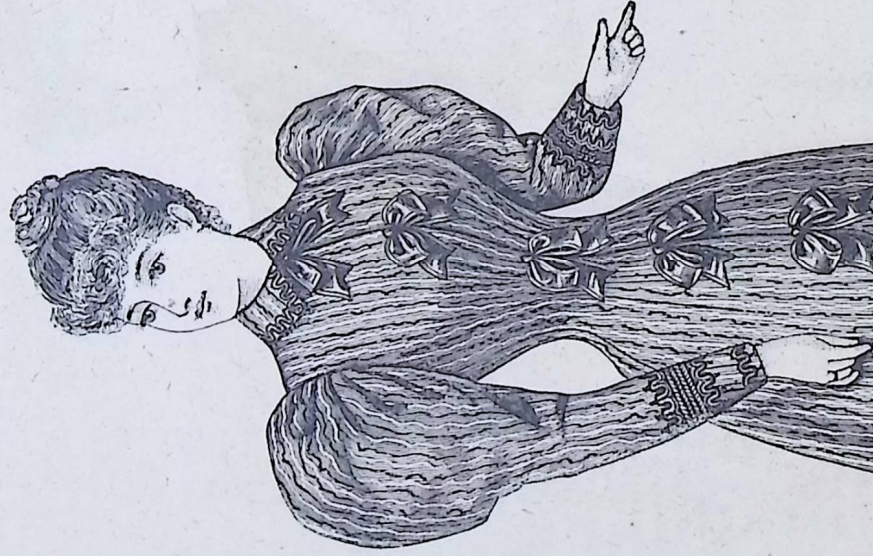


FIGURE NO. 451 D.—LADIES' PRINCESS DRESS.—This illustrates Pattern No. 6520 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 503.)

skirt. The basque pattern, which is No. 6541 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six

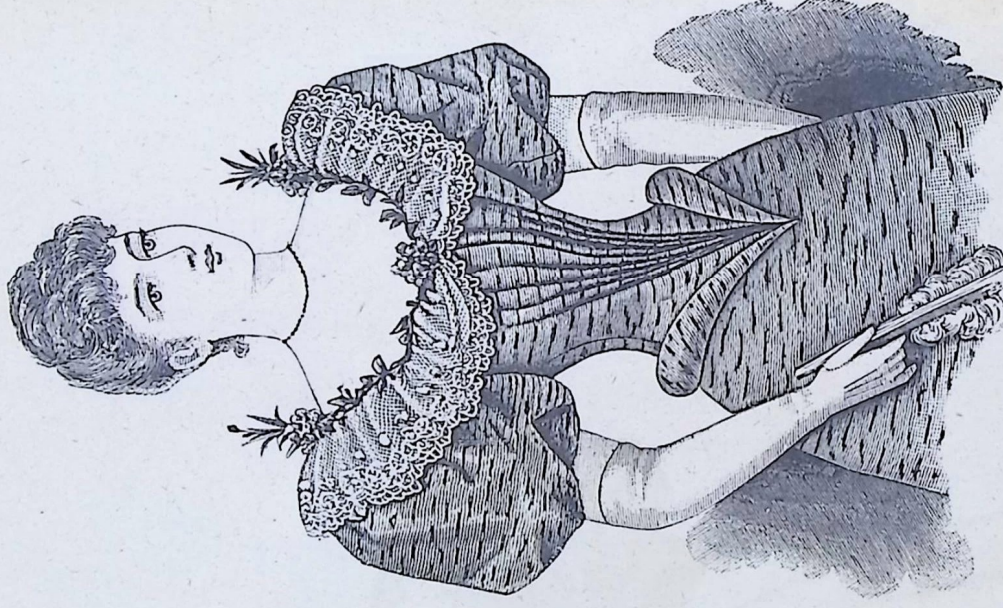


FIGURE NO. 462 D.—LADIES' EVENING WAIST.—This illustrates Pattern No. 6527 (copyright), price 1s. or 25 cents.

(For Description see Page 503.)

1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in a different development on page 524.

An artistic combination of shaded green-and-Eminece crepon and plain Eminece velvet was here chosen for the development of the toilette, which includes a skirt of the graceful ripple order and a basque that is especially becoming to stout figures. The skirt consists of seven gores, and those at the front and sides are shaped to fit the figure closely at the top and flare with the fashionable distended effect below. At the back the skirt introduces numerous long flutes or ripples, from which the skirt derives its name. Pippings of Eminece velvet are included in all the seams of the skirt.

The basque is adjusted by the customary darts and seams to display the outlines of the figure to the best advantage, and is closed diagonally at the left side with button-holes and buttons, a corresponding row of buttons ornamenting the overlapping front. The lower edges shape a point at the center of the front, and the back is deepened to form a position of becoming length, the center seam being left open below the waist-line. The leg-o'-mutton sleeves are arranged upon smooth linings, to spread in balloon fashion on the shoulders, and are comfortably close-fitting upon the forearm; and the wrists are finished with pippings. At the neck is a stylishly high collar piped at the top with velvet, and a similar piping is applied to the overlapping edge of the right front.

The toilette is trim and universally becoming, and will be particularly favored for developing the shaded silk-and-wood novelties which are just now shown in such a variety of colorings and designs. While it will make up satisfactorily in a single fabric, combinations will bring out its artistic features to best advantage and will most frequently be chosen by tasteful modistes.

Shaded green-and-black hopsacking and plain black velvet will unite very effectively in this way, and so will old-red bourrette flecked

the height of good style, and are smooth and comfortably close-fitting upon the forearm. They are mounted on smooth, coat-shaped linings, and the wrists are trimmed with encircling bands of velvet. The velvet standing collar is closed at the throat beneath a rosette, and the basque is decorated above the bust with two bands of velvet that form points at the center beneath rosettes.

A remarkably stylish toilette for best or ordinary wear may be developed by the mode in hopsacking either plain or in one of the



FIGURE NO. 463 D.—LADIES' BABY-WAIST.—This illustrates Pattern No. 6525 (copyright), price 1s. or 25 cents.

(For Description see Page 504.)

with gray and old-red velvet. Lengthwise or crosswise bands of velvet may trim the skirt; and the basque may be decorated with gimp, galloon or passementerie, if a plain finish be deemed undesirable.

The hat is trimmed with ribbon and feathers.

FIGURE NO. 454 D.—LADIES' STREET TOILETTE.

(For Illustration see Page 493.)

FIGURE NO. 454 D.—This consists of a Ladies' basque-waist and double skirt. The waist pattern, which is No. 6519 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 519 of this publication. The skirt pattern, which is No. 6559 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 523.

For the present handsome development of the toilette serge showing old-blue figures on a dark ground was associated with plain velvet matching the figures. The double skirt, which is differently illustrated and fully described at figure No. 452 D, is decorated along the lower edge of its circular upper-skirt with a band of velvet; and the lower edge of the circular flounce which covers the exposed portion of the five-gored under-skirt is trimmed to correspond.

The faultless adjustment of the basque is due to the usual number of darts and seams, and the closing is made invisibly at the center of the front. The basque extends but little below the waist-line, and is lengthened by a circular basque-skirt which follows its pointed lower edge, the ends of the basque-skirt flaring slightly at the center of the front and back. The mutton-leg sleeves play the exaggerated fulness above the elbows which is now counted



FIGURE NO. 464 D.—LADIES' WATTEAU WRAPPER.—This illustrates Pattern No. 6516 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 504.)

new shaded varieties. Plain or shaded whipcord, camel's-hair, serge, wool Bengaline, poplin and cloth will also make up well in

this way, and velvet, ombré satin or Bengaline may be associated with any of the above-mentioned fabrics, while bands of the contrasting goods may trim both waist and skirt.

The large felt hat is fashionably adorned with old-blue ribbon and feathers.

FIGURES NOS. 455 D
AND 456 D.—LADIES' VISITING
TOILETTE.

(For Illustrations see
Page 494.)

Figures Nos. 455 D AND 456 D. — These two figures illustrate the same patterns—a Ladies' waist and serpentine skirt. The waist pattern, which is No. 6523 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and receives further representation on page 520 of this DELINEATOR. The skirt pattern, which is No. 6535 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on page 521.

Figure No. 455 D presents a back view of the toilette, the materials selected for its development being violet lady's-cloth and velvet. The edges of the skirt and caps are decorated with folds of velvet, and the wrists are ornamented to correspond.

At figure No. 456 D is shown a front view of the toilette made up in light-weight cloth and velvet and trimmed with jet passementerie and fringe. The serpentine skirt is a decided novelty, having an upper part that winds about it in spiral fashion. The skirt consists of a wide front shaped in circular style, and a rather narrow back that falls in a well defined box-plait at each side of the center; the plaits are overlapped at the top by the narrow end of the upper part, which crosses the front with a smooth effect at the top and just a suspicion of rolling folds below the hips, its wide end box-plait. The lower

fringe that is handsomely headed by a row of jet passementerie. The short, round waist displays a full velvet vest arranged between

dart-fitted fronts, which are reversed in very broad lapels, and a crush velvet collar mounted on a curate collar. Both the vest and the crush collar may be omitted, if deemed undesirable. The waist is arranged upon a closely adjusted body-lining that is closed invisibly at the center of the front. It has a seamless back, which is separated from the fronts by under-arm gores and drawn in closely to the figure at the waist-line by shirrings. Deep velvet caps spread quaintly over the leg-o-mutton sleeves, which are mounted upon smooth linings and are fashionably full at the top. The wrists are trimmed with jet passementerie, and the lapels are edged with similar passementerie and further ornamented along their side edges with jet fringe. The waist is encircled by a crush velvet belt, the frill-finished ends of which are closed invisibly at the center of the back.

The hat is a novel shape in fine felt, becomingly trimmed with velvet, ribbon, feathers and an aigrette.

The skirt is one of the most unique productions of the season, and will develop attractively in plain or illuminated serge, velours, shaded whipcord, wool Bengaline, poplin, silk-and-wool novelty suitings, etc. Any of the above-mentioned fabrics may be associated with velvet, plain or ombré satin, Bengaline or fulle in a toilette of this kind, and handsome passementerie, frimp, galloon or braid will contribute stylish garniture.

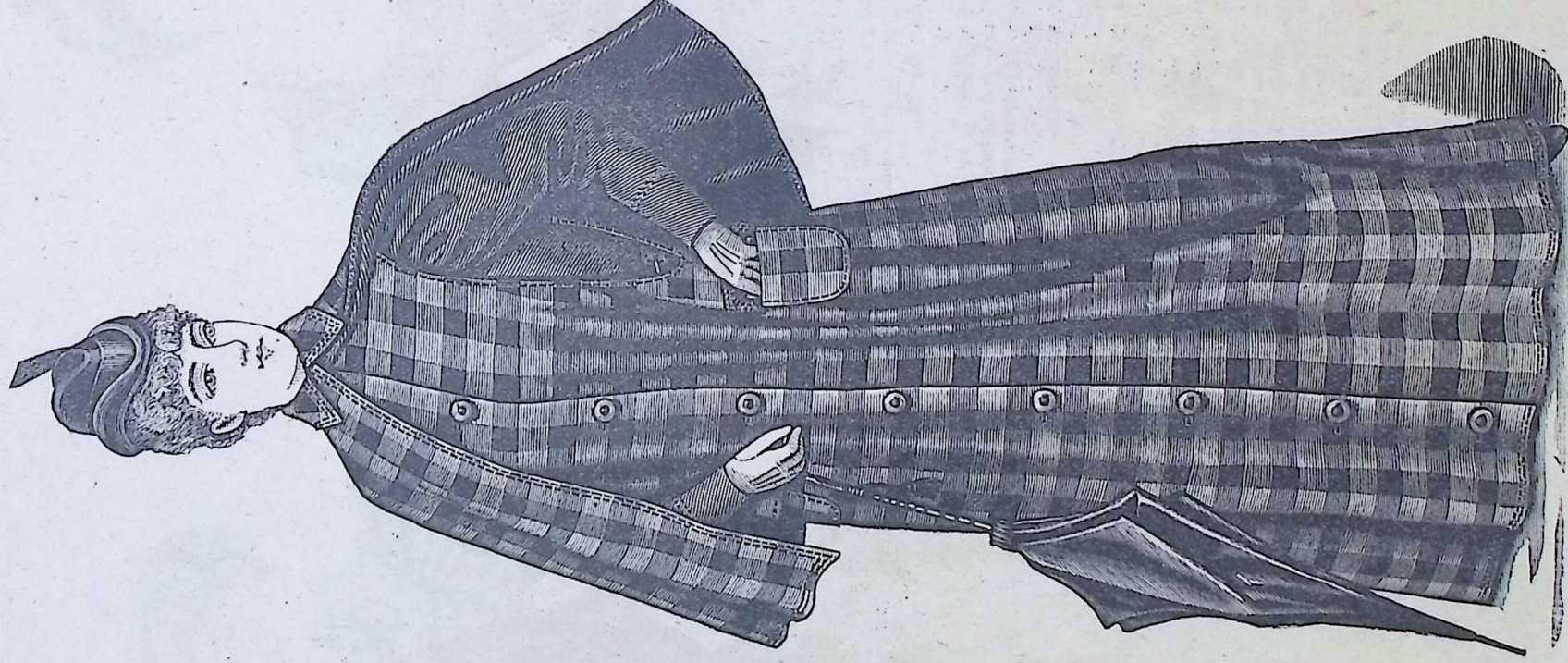


FIGURE NO. 465 D.—LADIES' SKELETON WATERPROOF CLOAK.—This illustrates Pattern No. 6539 (copyright), price 1s. 6d. or 35 cents.
(For Description see Page 505.)

FIGURE NO. 457 D.—
LADIES' TOILETTE.

(For Illustration see
Page 495.)

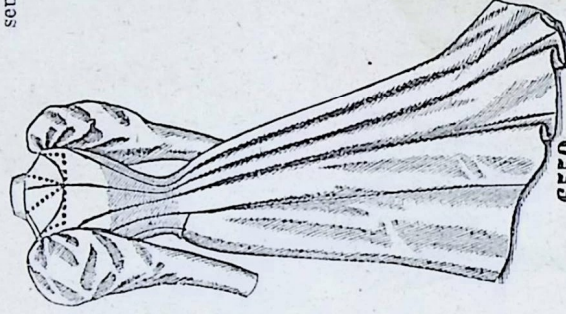
FIGURE NO. 457 D.—This consists of a Ladies' skirt and basque pattern, which is No. 6533 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-

ty-two inches, bust measure, and is differently portrayed on page 518 of this magazine. The skirt pattern, which is No. 6511 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is otherwise illustrated on page 522.

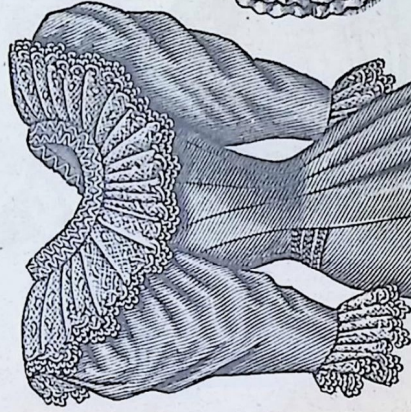
The toilette is here shown made up for semi-ceremonious wear in an attractive combination of French cashmere and figured silk. The five umbrella gores which form the front and sides of the skirt flare at the bottom in the distended style that is now so popular, and the whole back, which is fashionably full, is gathered up closely at the top and spreads below in tubular folds that retain their graceful pose to the lower edge. The skirt is trimmed at the bottom with a fanciful puffing of silk, the upper edge of which is followed with jet passementerie; and a handsome jet-ornament decorates the top of each side-front gore.

The shapely round basque is of the whole-back variety, being superbly adjusted by double darts and under-arm gores, without a center seam. It is fashionably short and is closed invisibly at the center of the front. The basque is decorated with a square yoke-facing of figured silk, upon which three rows of jet passementerie are arranged with fanciful effect; and

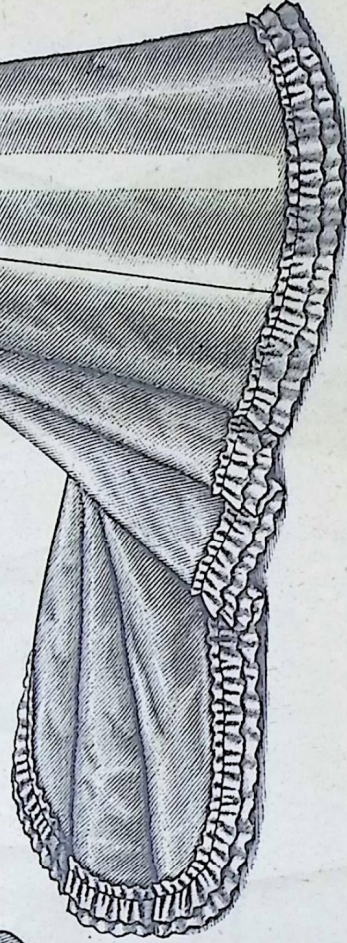
The toilette is unusually dressy, although it is very simple in construction and quiet in effect. It will make up attractively in hop-sacking, shaded or shot velours, silk-and-wool diagonal, novelty suiting or camel's-hair; and velvet, satin, taffeta or Bengaline may also enter into the development, if a combination of fabrics be desired. Hercules, Titian or soutache braid, passementerie, jet gimp, galloon or outline braid may



6550
View, with High Neck, Long Sleeves and Short Train and without Bretelles.



6550
Side-Back View, Showing Low Neck, Elbow Sleeves and Demi-Train.



6550
Side-Front View, Showing Low Neck, Short Sleeves and Full Train.

LADIES' TRAINED COSTUME, PERFORATED FOR SHORT AND DEMI TRAIN. (COPYRIGHT.)
(For Description see Page 505.)

supply effective trimming, or all the seams of the skirt may be piped with velvet.

FIGURE NO. 458 D.—LADIES' BASQUE.

(For Illustration see Page 495.)

FIGURE NO. 458 D.—This illustrates a Ladies' whole-back basque. The pattern, which is No. 6533 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and receives further portrayal on page 518 of this publication.

The basque, which is pictured in a front view and fully described at the preceding figure, is here represented developed in hunter's-green velvet, with bands of fur for decoration.

The basque may accompany a serpentine, gored or circular skirt, and may be developed in all sorts of seasonable woollens. Any becoming arrangement of braid, folds, velvet bands, gimp, galloon or passementerie may be chosen for garniture; or a simple completion may be adopted.

the lower edge is ornamented with a silk puffing headed by similar passementerie. The *gigot* sleeves spread in balloon fashion above the elbow and fit closely over the forearm; they are mounted on smooth, coat-shaped linings, and each is trimmed at the wrist with a silk puffing and jet passementerie. The standing collar is also trimmed with passementerie.

FIGURE NO. 459 D.—LADIES' COSTUME.

(For Illustration see Page 496.)

FIGURE NO. 459 D.—This illustrates a Ladies' costume. The pat-

tern, which is No. 6548 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 504 of this DELINEATOR.

A charming costume for calling or afternoon reception wear is here represented in an artistic combination of lavender French cashmere and black net. The skirt is fashioned in the prevailing flaring style and consists of five gores, the shaping of which produces stylish smoothness at the front and sides. Fullness at the back is massed at the center to fall in long flutes or rolling folds, and the skirt is trimmed near the bottom, at the knee, and half-way between the knee and hip with encircling bands of black moiré ribbon arranged in a fanciful manner at each side-front seam, where a butterfly bow of similar ribbon is secured upon each band.

The round waist, which is worn beneath the skirt, has a full back and full fronts separated by under-arm gores and arranged upon a closely adjusted body-lining that is closed invisibly at the center of the front. The fronts and back are gathered at the top, and are drawn in closely at the waist-line by short rows of shirring, and

plain serge, chevrot, tweed, camel's-hair or any other material of similar texture. Dainty garnitures of lace, embroidery, ribbon, etc., may be added in any way becoming to the figure.

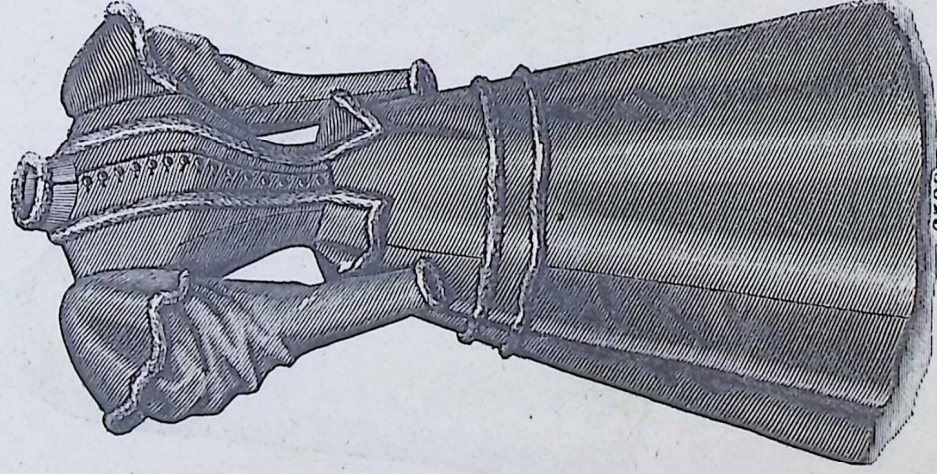
The becoming felt hat is fashionably trimmed with velvet and an aigrette.

FIGURE NO. 460 D.—LADIES' COSTUME.

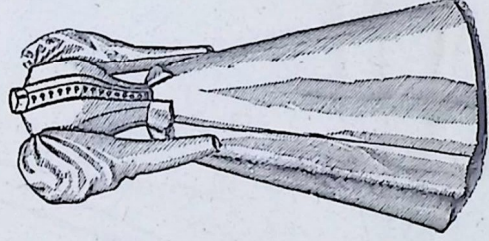
(For Illustration see Page 497.)

FIGURE NO. 460 D.—This illustrates a Ladies' costume. The pattern, which is No. 6562 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is given a different portrayal on page 506 of this DELINEATOR.

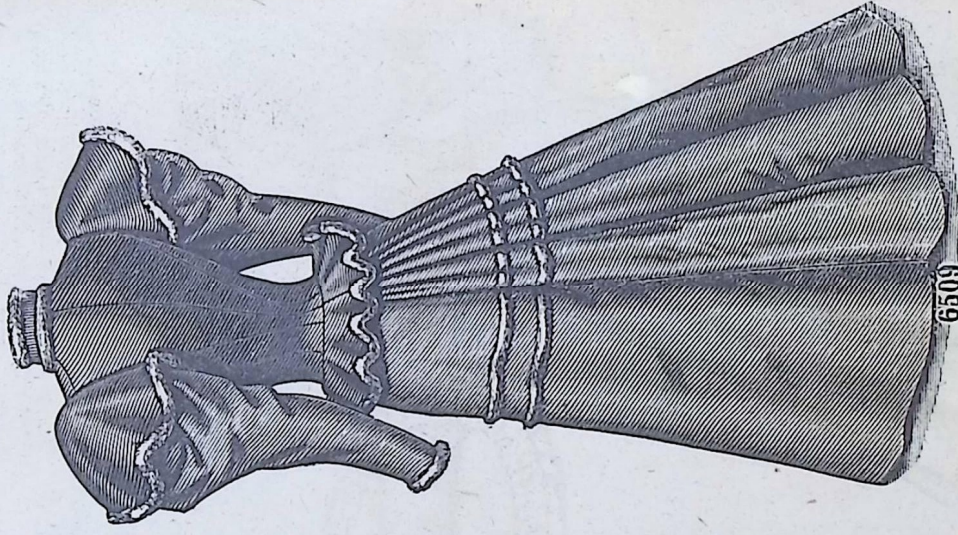
Gray cloth and hunter's-green velvet are here charmingly associated in the modish costume, and handsome trimming is provided by silk-and-jet passementerie, and handsome trimming is provided by silk-and-jet passementerie. The skirt is in four-gored Empire style, consisting of a front-gore, a gore at each side and a wide back-gore. It presents a smooth effect at the top of the front and



6509
Front View.



6509
View Without Caps.



6509
Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)—(For Description see Page 506.)

the fullness is disposed in a double row of shirring made at deep round-yoke depth, and in similar shirrings arranged a little above to produce the effect of a full yoke and a puff. The yoke effect is emphasized by a frill that droops softly below the lower double row of shirring and is headed by a narrow ribbon, a similar ribbon also covering the upper shirrings. The coat sleeves have triple caps, which fall in a succession of ripples all round the arms. The caps are trimmed at their edges with narrow moiré ribbon, and each sleeve is decorated below the elbow with two encircling bands of ribbon arranged at the back of the arm to correspond with the skirt decoration. The waist is encircled by a ribbon belt tied in a pretty bow at the center of the front, and bows of narrow ribbon are placed at the center of the front over the shirrings and just below the collar, which is stylishly high and in standing style. The basque may be cut away at the upper shirrings if a low, round effect be desired.

A very attractive costume may be developed by the mode in wool Bengaline, silk-and-wool diagonal, hopsacking, illuminated or

sides and falls below in a succession of undulating curves, and the fullness at the back is massed in coarsely drawn gathers, below which it spreads in funnel-shaped folds to the lower edge. The skirt is tastefully trimmed at the bottom with a wide band of passementerie insertion between two bands of fancy passementerie.

The round waist has a body lining, which is snugly fitted by single bust darts, under-arm and side-back gores and a curving center seam; and the closing is made invisibly at the center of the front. The full back and full fronts are separated by under-arm gores and present a smooth effect at the top, while at the lower edge the fullness is plaited to a point at the center of the back and at each side of the closing, the plaits flaring becomingly upward. Breasted, which are very broad at the top and taper to points at the ends, flare broadly on the shoulders, and their free edges are richly outlined with passementerie. The waist is decorated at the bottom with two rows of passementerie, and at the neck is a close-fitting standing collar of velvet. Enormous balloon puffs that extend

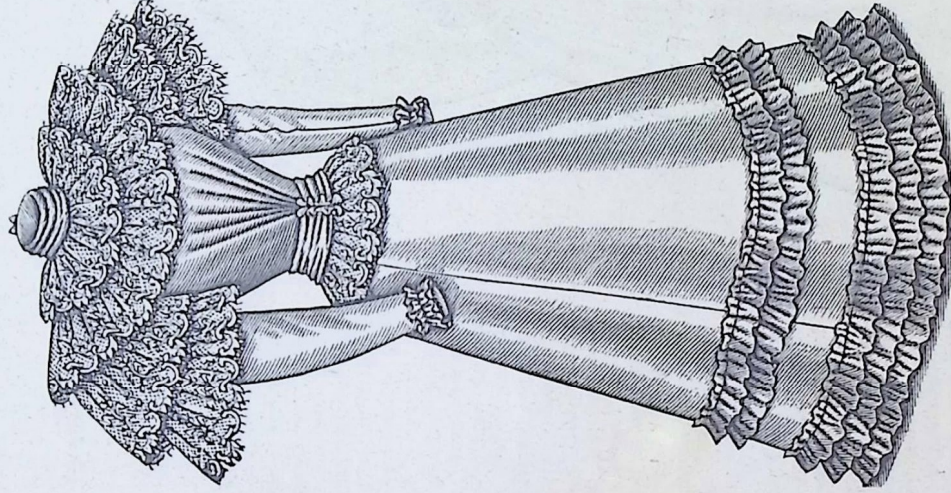
midway to the elbows are arranged over the smooth, coat-shaped sleeves, which are plainly completed. The portions of the waist exposed between the bretelles are attractively faced with velvet.

Charming combinations may be effected in following the mode. Velours will unite pleasingly with velvet, and so will hopsacking with satin, and bourrelet goods with a heavy quality of Bengaline. Rich and tasteful decorations may be devised with fur-edged embroidered bands, Hercules or mohair braid in graduated widths, velvet ruchings, gimp, galloon, etc. For very dressy wear, the portions of the waist between the bretelles may be faced with lace or insertion. The hat is a fanciful shape in dark-gray felt and is stylishly adorned with velvet rosettes and Mercury wings.

FIGURE NO. 461 D.—LADIES' PRINCESS DRESS.

(For Illustration see Page 498.)

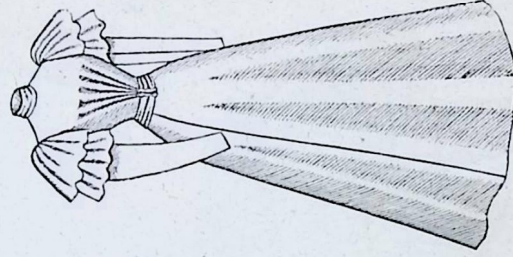
FIGURE NO. 461 D.—This illustrates a Ladies' Princess dress. The



6551

Front View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.



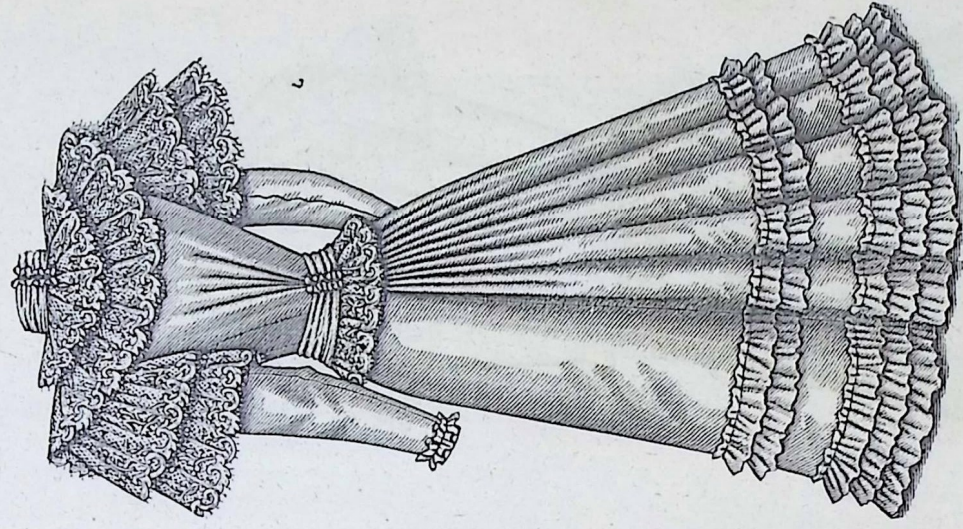
6551

View without Frills.

FIGURE NO. 462 D.—LADIES' EVENING WAIST.

(For Illustration see Page 498.)

FIGURE NO. 462 D.—This illustrates a Ladies' waist. The pattern,



6551

Side-Back View.

(For Description see Page 507.)

pattern, which is No. 6520 and costs 1s. 6d. or 35 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen in a different development on page 509 of this DELINEATOR.

The dress may be made up either in round length or with a short train, and it will develop as well in inexpensive fabrics as in those of rich and stately texture. It is here represented made of novelty wool goods, with fancy braid in two widths and ribbon bows for garniture. The dress is perfectly fitted by double bust and single under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above extra fullness underfolded in a double box-plait; and each side-back seam disappears above extra widths arranged in a forward-turning plait underneath. The dress is decorated at the lower edge with a row of narrow fancy braid, and a little above is placed a row of wide braid. Dainty bows of ribbon are disposed at intervals over the closing, which is made invisibly at the center of the front, the topmost bow being set be-

which is No. 6527 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 519 of this magazine.

The waist is here shown as part of a *costume du bal*, the material being shell-pink *vrillé* and white lace edging. It introduces a novelty in the shape of hip-rolls filled with hair, which follow the pointed lower outline of the basque and meet at the center of the front and back, the effect being decidedly improving to a slender figure. The waist is shaped in low, round outline at the top, and has a full back and full fronts separated by under-arm gores and arranged upon a closely adjusted lining, the fullness being gathered at the top after the manner of a baby waist, and collected at the lower edge in plaits that flare upward very becomingly. The closing is made invisibly at the center of the front. The short puff sleeves display the balloon effect which is now regarded with such general favor, and are mounted on smooth linings, the fullness rising upon the shoulders in picturesque fashion. A Bertha frill of

lace falls prettily from the neck and is caught up with festoon effect at the center of the front and surmounted by a floral garniture consisting of tiny pink rose-buds and their foliage. The garment may be made up without the hip-rolls, if preferred.

The waist may accompany a trained skirt or one of dancing length, and may form part of a rich ball, reception or opera toilette. All sorts of handsome silks and satins, such as crystal Bengaline, Ondine, faille, Bengaline, *willé*, *peau de soie*, *satén duchesse*, etc., are adaptable to the mode, and so are many less expensive fabrics of woollen texture. Crêpe, *crêpe de Chine* or *chiffon* may be made up over satin or faille in a waist of this kind, and *point de Venise*, *point appliqué* or *point gaze* lace may supply the decoration.

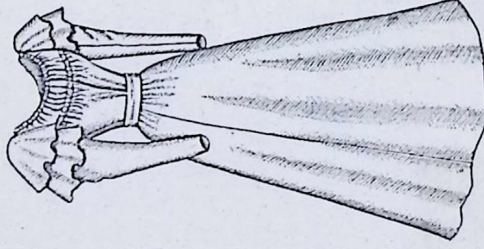


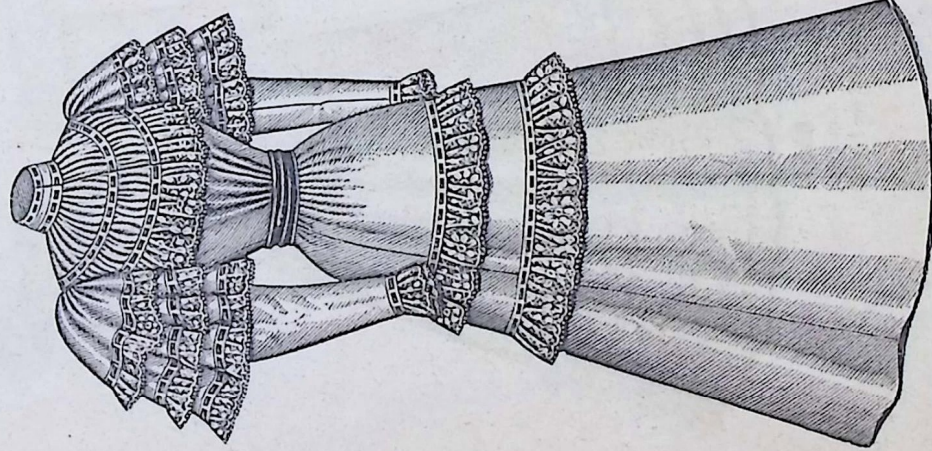
FIGURE NO. 463 D.—LADIES' BABY WAIST.

(For Illustration see Page 499.)

FIGURE NO. 463 D.—This illustrates a

View Showing Low Neck and Two Caps.

6548



6548
Front View.

LADIES' COSTUME, WITH FIVE-GORED SKIRT.

(For Description see Page 508.)

and at each side of the closing, which is made at the center of the front; and its lower edge is finished with a narrow flat belt that is concealed beneath a crush belt having frill-finished ends closed at the center of the back. The low, round neck is trimmed with two frills of lace edging in lieu of the Bertha frill provided by the pattern; the lace droops softly at the front and back and stands out broadly upon the balloon sleeves, which are of the voluminous style now in vogue and are arranged upon smooth linings. On the shoulders are placed bows of ribbon that rise above the sleeves. The pattern includes a removable slip with a high neck and long sleeves, which may be worn when a low-necked waist is not desired.

The waist will develop beautifully in all sorts of stately silks, and also in diaphanous fabrics made over silk or satin. It may be worn with any of the new skirts, and may appropriately form part of a reception or ball toilette. China silk, Bengaline, *crêpe de Chine* and satin, silk mull, organdy and all sorts of pretty woollens will make up beautifully by the mode for ceremonious wear, and garniture may be arranged with fine *point de Gène*, Bruges or Venetian point lace.

FIGURE NO. 464 D.—LADIES' WATTEAU WRAPPER.

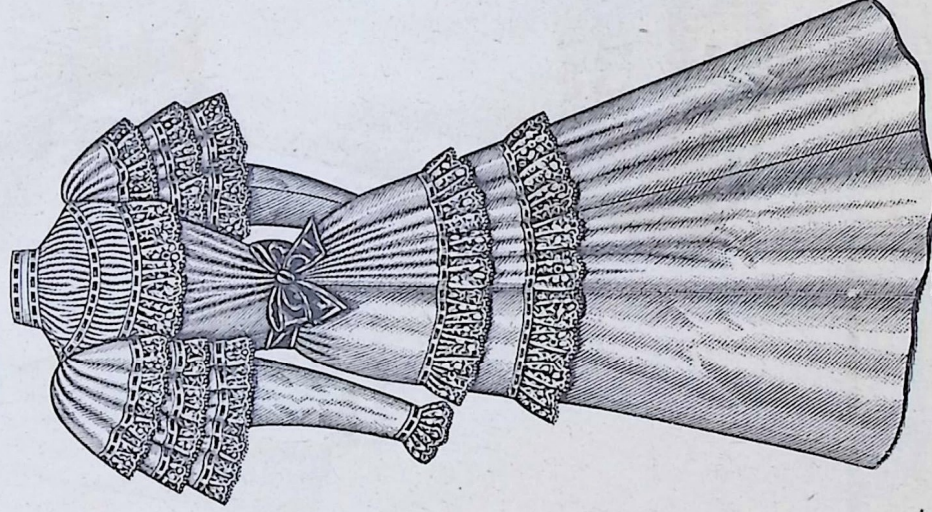
(For Illustration see Page 499.)

FIGURE NO. 464 D.—This illustrates a Ladies' Watteau wrapper, which is No. 6516 and costs 1s.

6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 508 of this magazine.

A very dainty wrapper suitable for wear at home before the luncheon hour is here portrayed made of figured cashmere and profusely decorated with ribbon.

The front is in close-fitting Princess style, being snugly adjusted by single bust and under-arm darts; and the closing is made invisibly to a desirable depth at the center. The Princess back is admirably conformed to the figure by a center seam that ends a little below the waist-line, and by side and side-back seams, the side-back seams terminating in dart style some distance below the waist-line. A handsome Watteau lies over the center seam in a double box-plait and flares in a graceful train below, its side edges being joined separately to the back edges of the backs below the waist-line. The lower upper frill being self-headed and decorated at intervals with rosettes of ribbon. At the neck is a close-fitting standing collar of the curate order, and at the throat is placed a rosette-bow of ribbon; a similar bow is set over the closing at the bust and another just below. The sleeves are in the mutton-leg style and are shaped by inside and outside seams; they are mounted on smooth, coat-shaped linings, and present fashionable fulness above the elbow and a smooth effect below; and each wrist is tastefully decorated with a tiny ruching of the material. The wrapper is rendered fanciful by



6548
Side-Back View.

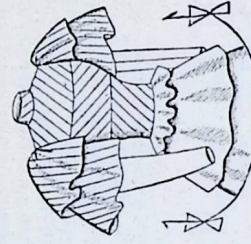
Ladies' baby waist. The pattern, which is No. 6525 and costs 1s. or 25 cents, is in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure, and may be seen in three views on page 519 of this DELINEATOR.

The waist represents an extremely becoming style for a youthful figure, and is here portrayed charmingly developed in white satin. It is worn beneath the skirt and is shaped in low, round outline at the top. The full fronts and full back extend just to the waist-line and are mounted on a closely adjusted lining that is a trifle longer. The waist displays characteristic fulness at the center of the back

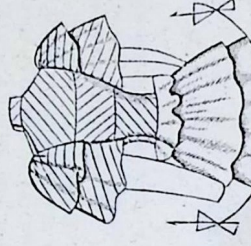
edge of the wrapper is trimmed with two frills of the material, the upper frill being self-headed and decorated at intervals with rosettes of ribbon. At the neck is a close-fitting standing collar of the curate order, and at the throat is placed a rosette-bow of ribbon; a similar bow is set over the closing at the bust and another just below. The sleeves are in the mutton-leg style and are shaped by inside and outside seams; they are mounted on smooth, coat-shaped linings, and present fashionable fulness above the elbow and a smooth effect below; and each wrist is tastefully decorated with a tiny ruching of the material. The wrapper is rendered fanciful by

the addition of gathered bretelles that are of becoming width on the shoulders and are narrowed to points at the ends, which pass beneath the Watteau above the waist-line, and meet at the front below the waist-line under a fanciful bow of ribbon having long, flowing ends. The bretelles are headed by a frill of ribbon, and ribbon tastefully outlines their free edges. The wrapper may be made up in round length, if desired.

Surah, Bengaline, Liberty satin, cashmere, Henrietta or crêpon will make up attractively in this way, and desirable garniture may be provided by lace, fine embroidery, ribbon, gimp, galloon or passementerie, applied in any simple or fanciful manner suited to the wearer's figure.



6531



6531

FIGURE NO. 465 D.—LADIES' SKELETON WATERPROOF CLOAK.

(For Illustration see Page 500.)

FIGURE NO. 465 D.—This illustrates a Ladies' cloak. The pattern, which is No. 6539 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 510 of this publication.

The cloak is

a most comfort-

able and practi-

cal storm-wrap,

as it entirely en-

velops the form,

and at the same

time leaves the

arms perfectly

free. For its de-

velopment in the

present instance

a stylish variety

of mackintosh

cloth was se-

lected. The cloak

is closed all the

way down the

center of the

front with but-

ton-holes and

large bone but-

tons. The loose

fronts are cut

away deeply un-

der the arms, are

fitted smoothly

over the hips

by darts, and

are joined in

shoulder seams

to a back of Si-

lesia, which ex-

tends only to the

waist-line. The

back is length-

ened by a skirt

portion arrang-

ed at each side

of the center in

backward-turn-

ing plaits, which

spread easily

over the new

flaring skirts.

The skirt por-

tion of the back

joins the fronts in

side seams, in each

of which an opening

is made

for the hand to pass

through to lift the

dress skirt; and an

under-

lap finishes the

back edge of each

opening. The back

is drawn

in closely to the

figure by tie-strings

attached to short

straps that

are joined to the

back. Ample patch-

pockets are attached

to the

fronts and are

provided with

pocket-laps that

conceal the

openings.

The cape, which

is of stylish

length, suggests

the military

shape

by its trimness;

it is rendered

smooth upon

the shoulders by

seams

that are

continued to

the lower

edge, and

falls below

with

suffi-

cient

fulness to

allow the

arms

perfect

freedom.

It is

attached

to the

fronts

by

under-

neath

the

lower

edge

of the

cape

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arm gores that extend to uniform depth with the fronts. The Princess back is superbly conformed to the figure by side-back gores and a curving center seam, and below the waist-line it flares and falls in tubular folds that spread gradually to the edge of the sweeping train, their stately flutes being preserved by a lining of crinoline and straps arranged underneath. The front and side gores completing the skirt are fashionably smooth at the top and join the Princess back in side seams, above which at the left side a placket is finished. The front and side gores are completed at the top with a belt, which is closed at the center of the back underneath the Princess back. The bottom of the skirt in the full train length measures five yards and a half in the medium sizes, and is decorated with two tiny frills of the material, the upper frill being fashioned to form a self-heading. The basque fronts are rendered fanciful by revers, which extend from the waist-line nearly to the shoulder seams and overlap gathered Bertha-bretelles of lace that are very broad upon the shoulders and narrowed nearly to points at the ends.

The bretelles are continued across the back in low, rounding outline and droop in pretty folds at the back and stand out with stylish effect upon the sleeves. The short sleeves, which are made double, are broad at the top and narrowed gradually under the arms; they are gathered at the top to droop in graceful frill fashion over the arms and underneath them are arranged deep frills of lace edging. The low, round neck is trimmed with a full ruching of lace insertion, the revers are edged with passementerie and five lengthwise rows of passementerie appear on the fronts between the revers. The lower edge of the basque portion is decorated with three rows of passementerie. The back may be shortened to form a demi-train, as shown in the large back view, where the costume is made up with mutton-leg sleeves, which extend to the elbow and are arranged upon smooth, coat-shaped linings and trimmed at the lower edges with drooping frills of lace edging. The pattern also provides for a long mutton-leg sleeve, as shown in the small view, where the costume is represented made with a high neck, a standing collar and a short train and without the bretelles.

The costume will develop handsomely for a bride's or bridesmaid's gown in satin, brocade, Bengaline, Ondine, armure, *peau de soie* or Ottoman silk. Equally handsome costumes may be made up by the mode in taffeta, shot or glacé silk, silk poplin, etc., and lace, guip, galloon, ribbon or passementerie may be used for garniture.

We have pattern No. 6550 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires fifteen yards of silk twenty inches wide, and three yards and a half of lace edging seven inches and a fourth wide. Of one material, it needs fifteen yards and a fourth twenty-two inches wide, or ten yards and a fourth forty-four inches wide, or seven yards and three-fourths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

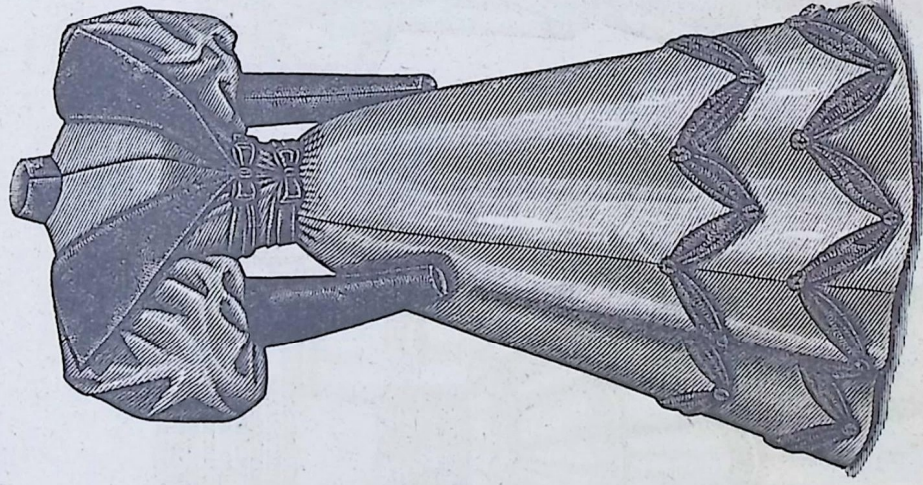
LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 502.)

No. 6509.—At figure No. 442 D in this magazine this costume is

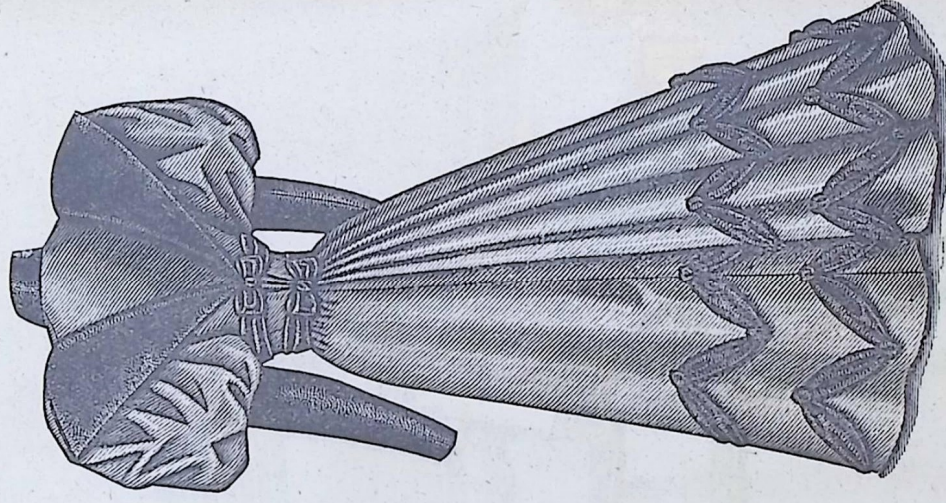
represented in a stylish combination of light-écoru vicuna and dark-green velvet, with velvet for decoration. At figure No. 2 on the Ladies' Plate for Winter, 1893-94, the costume is again shown.

Quiet elegance characterizes this modish costume, which introduces so pleasingly the circular basque-skirt which just now is receiving so much favor. The gown is here shown made of Havane dress goods richly trimmed with black fur. It has a four-gored Empire skirt, which, by-the-by, is one of the most approved styles for late Autumn and early Winter wear. The skirt consists of a front-gore, a gore at each side and a wide seamless back-gore, and is fashionably distended at the bottom, where it measures about three yards and a half round in the medium sizes, the flare being emphasized by an underfacing, which may be of canvas, moreen or crinoline. A becomingly *fourreau* effect is observed at the front and sides, slight gathers at the top ensuring a comfortable adjustment over the hips, and at the back the fulness is massed in coarsely drawn gathers and spreads toward the bottom in deep, funnel-



6562

Front View.



6562

Side-Back View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT. (COPYRIGHT.)

(For Description see Page 500.)

shaped folds. In pursuance of a present fancy the trimming, which consists of a band of the material edged with fur, is disposed on the skirt just below the hips, giving the effect of a Marquise skirt. The shapely waist extends but a trifle below the waist-line and presents a uniform lower outline. The fronts are fitted by single bust darts, and between them is effectively revealed a vest, which is included in the shoulder seams and is sewed along the darts in the fronts. The vest is closely adjusted to the figure by single bust darts, and the closing is made at the center of the front with button-holes and buttons. Under-arm and side-back gores and a well curved center seam conform the waist well to the figure at the sides and back, and at the neck is a close-fitting standing collar, the upper edge of which is tastefully outlined with fur. The waist is lengthened by a circular basque-skirt, which is made with a seam at the center of the back, and which, from its peculiar shaping, is perfectly smooth at the top and rolls in a succession of undulating curves. Its front ends fall square in line with the front edges of

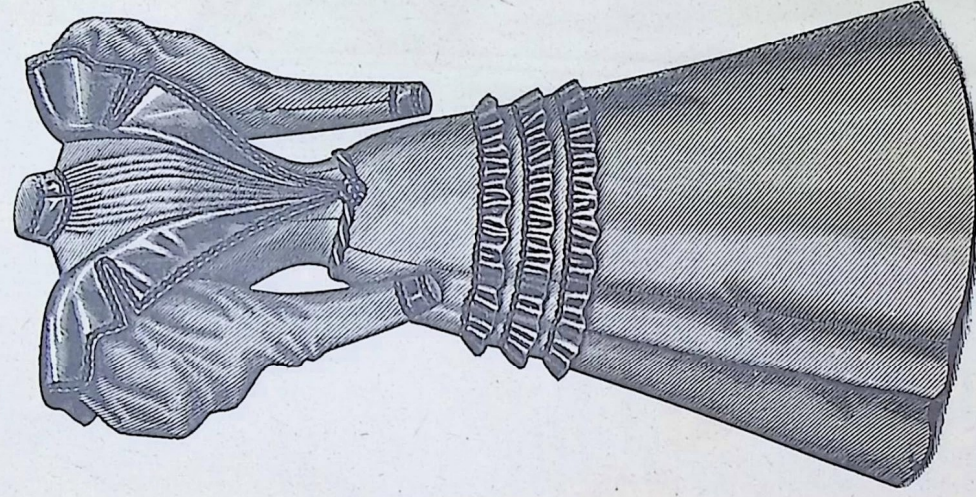
the fronts, and its edges are bordered with fur. The addition of the basque-skirt renders the waist wonderfully becoming to slight figures. A band of fur is passed around the bottom of the collar at the back and outlines the front edges of the fronts. The *gilet* sleeves are shaped by inside seams only and are mounted on coat-shaped linings; they are gathered at the top and fall in numberless cross folds and wrinkles to the elbow, while below a smooth effect is maintained. Topping the sleeves are jaunty ripple caps, which are of great width on the shoulders and are narrow under the arms; they droop gracefully over the sleeves, and their free edges, and also the wrist edges, are followed with a band of fur. The costume may be made up without the caps, as shown in the small illustration.

Broadcloth in the fashionable shades of prune, plum, mahogany, navy, Havane and hunter's-green will make up handsomely in this way, as will also velours, *épingeline*, whipcord, all the Scotch mixtures and the bourretted suitings. The vest will usually contrast with the remainder of the costume and may be made of another

and black lace net, with net ruchings edged with white satin ribbon for garniture.

The costume is one of the quaintest modes of the season, yet is so simple of construction that the home dressmaker may develop it without difficulty. It is here pictured made of silk and lace edging. The skirt is in four-gored style, and presents the regulation distended effect at the bottom, where it is of fashionable width, measuring fully four yards round in the medium sizes. The front and side gores are shaped to fit almost smoothly at the top, the very slight fulness being collected in gathers; and the wide back-gore is gathered at the top to fall in full, rolling folds all the way down. A placket is finished at the center of the back, and the top of the skirt is completed with a belt. A novel decoration is supplied by three tiny ruffles of the material applied at the bottom and two similar ruffles arranged a little higher up, the upper ruffle in each set being finished to form a self-heading.

The round waist is closed invisibly along the left shoulder and under-arm seams. The front and seamless back are separated by under-arm gores and arranged upon a body lining adjusted by double bust darts, under-arm and side-back gores and a curving center seam and closed invisibly at the center of the front. The front is becomingly smooth at the top, and the fulness below the bust is collected at the lower edge in three forward-turning plaits at each side of the center. The fulness at the lower part of the seamless back is disposed in two backward-turning plaits at each side of the center, and the waist is lengthened by a frill of lace, which is joined to the lower edge of a crush belt and falls with quaint effect over the skirt. The crush belt is arranged upon a shaped lining and is in two sections, the ends of which are turned under and shirred to form a frill finish; the back ends are closed at the center of the back. The waist is made quite fanciful by two lace frills of unequal lengths, the lower frill outlining a deep, round yoke and the upper frill passing into the seam joining the standing collar, which closes at the left shoulder seam. The collar is covered with a crush collar, the ends of which are finished in frill style and closed at the center of the back. The coat sleeves have double caps of lace edging, which

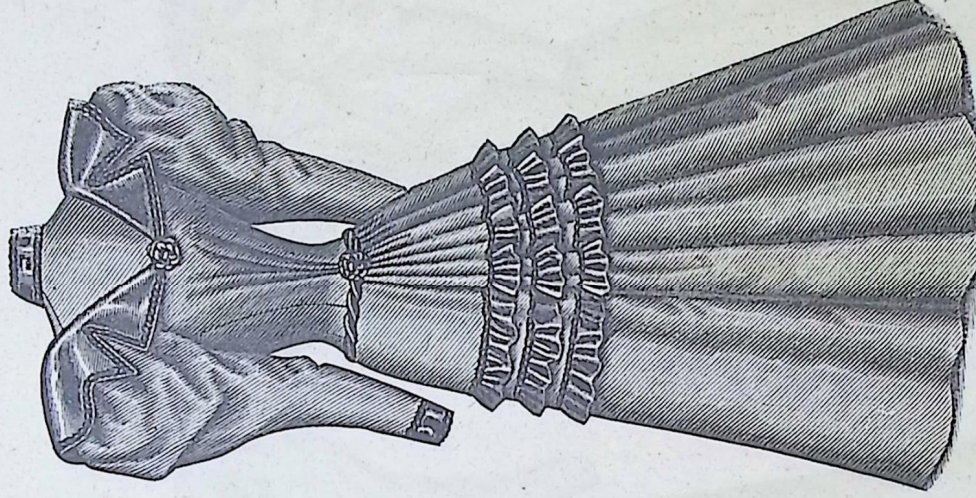


6553

Front View.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Description see Page 510.)



6553

Side-Back View.

(COPYRIGHT.)

shade of cloth elaborately braided, or of chambray, velvet or corduroy. Elaborate garnitures are not in good taste on a garment of this description. Hercules, soutache or fancy braid will be employed for decoration when fur is not selected.

We have pattern No. 6509 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires ten yards and seven-eighths of material twenty-two inches wide, or five yards and a half forty-four inches wide, or four yards and seven-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 603.)

No. 6551.—At figure No. 443 D in this magazine this costume is portrayed in a tasteful combination of black-and-white shot taffeta

are gathered at the top to fall in full, soft folds all round the arm; and the wrists are trimmed with narrow, gathered ruchings of silk. The costume may be made up without the belt and waist frills, as shown in the small engraving.

The costume will develop admirably in India or China silk, Surah, French cashmere, serge, vigogne, velours, vicuna, hopsacking and silk-and-wool novelties. Bourdon lace applied over frills of a contrasting color will form a novel and becoming garniture for a costume of either silk or wool, or a less elaborate completion may be chosen.

We have pattern No. 6551 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, requires eleven yards and five-eighths of silk twenty inches wide, with two yards and an eighth of lace edging ten inches and three-fourths wide, and two yards of lace edging eight inches and a half wide, and three yards of lace edging six inches and a fourth wide, and four yards of lace edging

four inches wide. Of one material, it needs fourteen yards and five-eighths twenty-two inches wide, or eight yards forty-four inches wide, or six yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

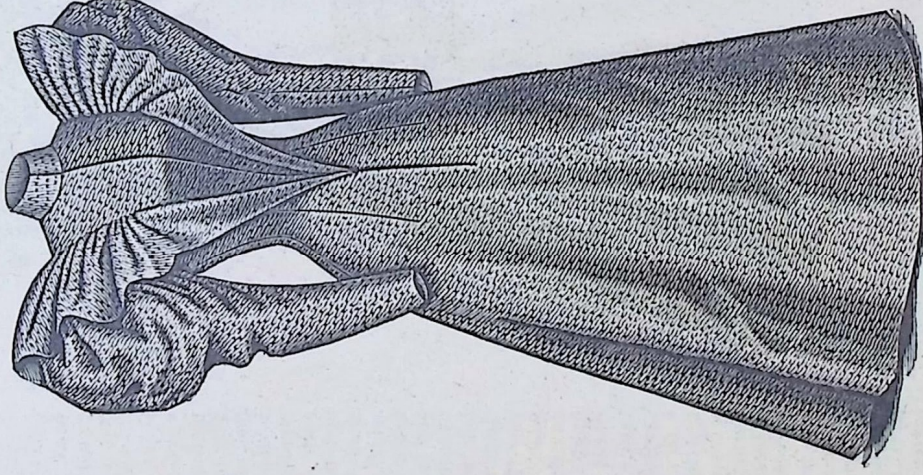
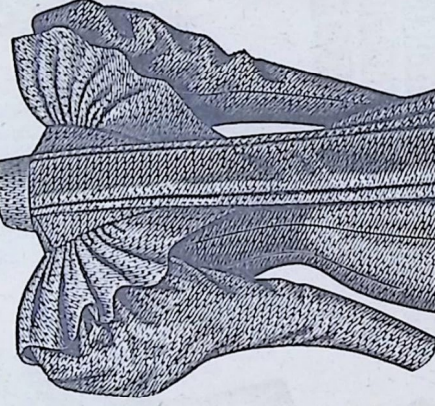
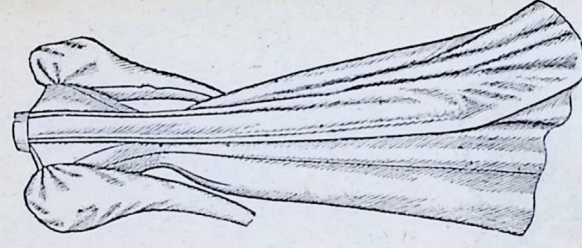
LADIES' COSTUME, WITH FIVE-GORED SKIRT.

(For Illustrations see Page 504.)

No. 6548.—Lavender French cashmere and black net, with trimmings of black moiré ribbon in two widths and white lace edging, produce an elaborate effect in this costume at figure No. 459 D in this DELINEATOR. The costume is also shown at figure No. 11 on the Ladies Plate for Winter, 1893-'94.

The costume is here pictured made of mauve crêpon, trimmed with lace edging, beading and heliotrope ribbon in two widths. The skirt is in five-gored Empire style, consisting of a front-gore, a gore at each side and two gores at the back; it presents just enough fullness at the top at the front and sides to secure an easy adjustment over the hips, and the fullness at the back is massed in closely drawn gathers, which fall in pretty folds to the lower edge. The fashionable distended effect is observed at the bottom, where the skirt measures about three yards and three-fourths round in the medium sizes, and the flaring effect may be intensified by an underfacing of canvas, moreen or crinoline. The skirt is finished with a belt, and made above the center seam. A tasteful decoration is afforded by two frills of lace headed with beading through which ribbon is run, the frills being set upon the skirt just below the hips.

The fanciful waist is worn beneath the skirt and has full fronts and a full back that are shirred at the neck and separated by underarm gores; it is arranged over a body lining fitted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The effect of a deep, round yoke is produced at the front and back by two double rows of shirrings, the lower rows being at the bust, and the others far enough above to form a puff between. The shirrings are concealed beneath beadings interlaced with ribbon, and from the lower row fall pretty frills of lace, emphasizing the idea of a yoke. At the waist-line the fullness is becomingly drawn to the center by short rows of shirrings at the back and at each side of the closing; and the waist is encircled by a broad satin ribbon, which is jauntily bowed at the back. Over the smooth, coat-shaped sleeves are arranged triple caps of great width which resemble strongly the 1830 modes, the lowest cap extending to the elbow. The caps are gathered at the top and fall in pretty undulating curves, and their free edges are ornamented with frills of lace headed by beading interlaced with ribbon. A similar decora-

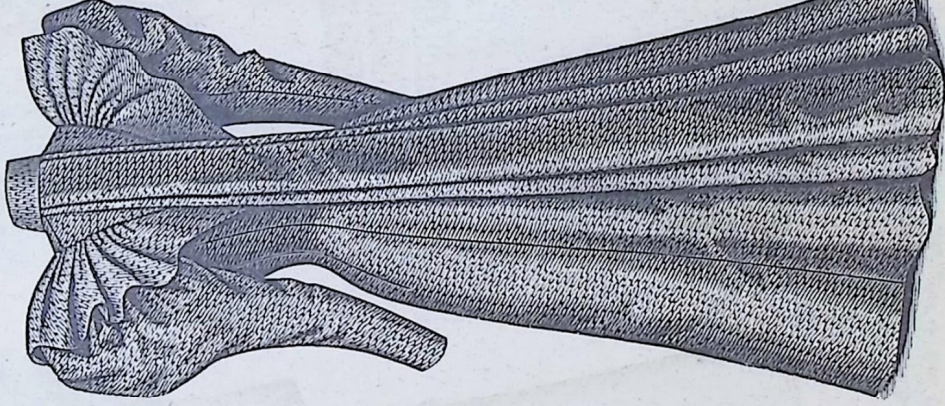


6516

Front View.

LADIES' WATTEAU WRAPPER OR HOUSE-DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH).
(COPYRIGHT.)

(For Description see Page 511.)



6516

Back View.

6516
View without Breteles
and with Train.

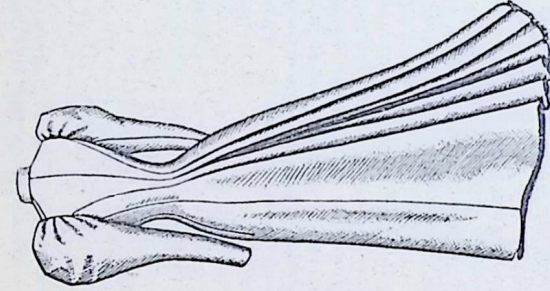
We have pattern No. 6548 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the costume needs twelve yards and seven-eighths twenty-two inches wide, or seven yards and an eighth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH MARQUISE CIRCULAR SKIRT HAVING TWO CIRCULAR FLOUNCES.

(For Illustrations see Page 505.)

No. 6531.—Plaid dress goods and velvet are pictured in this costume at figure No. 441 D in this DELINEATOR. At figure No. 12 on the Ladies' Plate for Winter, 1893-'94 it is again shown.

The costume is here represented made of a fashionable variety of dress goods and trimmed with fancy braid in two widths. It introduces many pleasing and unique features in its "Pierrot" waist, which will be particularly becoming to tall figures. The skirt measures four yards round at the bottom in the medium sizes and is on the Marquise circular order. It consists of a circular upper-portion having bias back edges and extending midway to the knees, and a circular lower-portion having straight back edges. It is stylishly gathered at the top of the back and falls about the figure in broad, undulating curves at the front and sides and in volutes at the back.



6520

View Showing Train and Standing Collar.

are all cut bias, and are joined in under-arm and shoulder seams at the right side and closed invisibly along the corresponding seams at the left side. The yoke is tastefully trimmed with horizontal rows of narrow braid, and the girdle is decorated with encircling rows of wide braid. The waist is lengthened by a moderately wide ripple frill, which is in two sections and presents a smooth effect at the top and rolling folds below, its lower edges being outlined with narrow braid. This frill is particularly stylish and graceful and will give a pretty roundness to tall, angular figures. At the neck is a close-fitting standing collar, which closes invisibly at the left side and is trimmed with two rows of narrow braid. Falling over the smooth, coat-shaped sleeves are double caps of great width, the lower one extending to the elbow; they are gathered at the top and fall in a series of graceful curves about the arm, their lower edges being followed with a row of wide braid. A row of wide braid also decorates the wrist of each sleeve.

The costume is very elegant and may be developed in Bengaline, satin, fancy silk, ombre crepon, cloth, diagonal or silk-and-wool novelty suitings, and may be decorated with Russian lace, braid or embroidery, gimp, galloon or passementerie. A very elegant visiting gown was developed by the mode in Havane cloth; the yoke portions of the waist were cut from deep-brown velvet and the

Two circular flounces of unequal depth are arranged upon the upper part of the skirt, with unique effect; the lower flounce extends almost to the knee, and the edges of the flounces and the lower edge of the skirt are outlined with a row of wide braid.

The "Pierrot" waist is very fanciful in effect, and is arranged over a lining fitted by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being made invisibly at the center of the front. It consists of square yoke-portions joined to short waist-portions that are perfectly smooth across the back and over the bust, their lower edges being joined to a broad girdle. The yoke, waist and girdle portions

waist and girdle portions from cloth, the girdle and sleeves being completely covered with an elaborate braiding design wrought in soutache braid. The edges of the flounces, caps and frill were followed with a narrow braided design.

We have pattern No. 6531 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. Of one material for a lady of medium size, the costume will need thirteen yards and a half twenty-two inches wide, or six yards and seven-eighths forty-four inches wide, or six yards and three-eighths fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

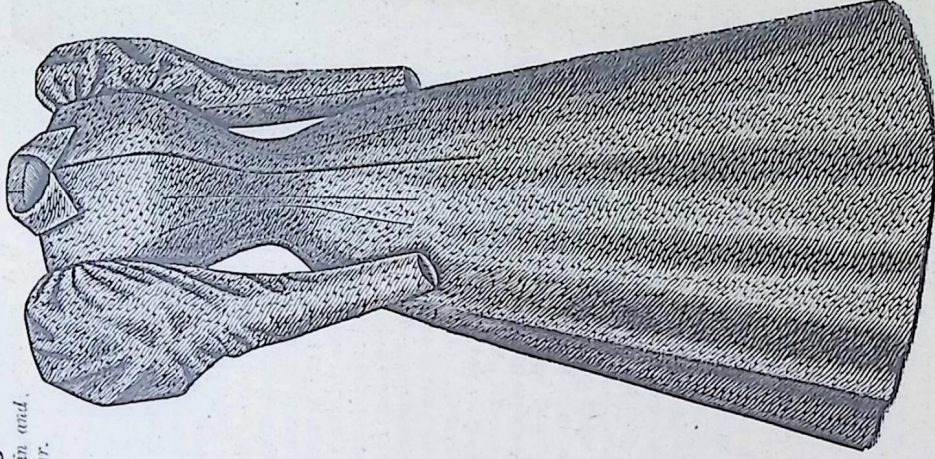
LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 506.)

No. 6562.—At figure No. 460 D in this DELINEATOR this costume is shown made of gray cloth and hunter's-green velvet, and trimmed with silk-and-jet passementerie.

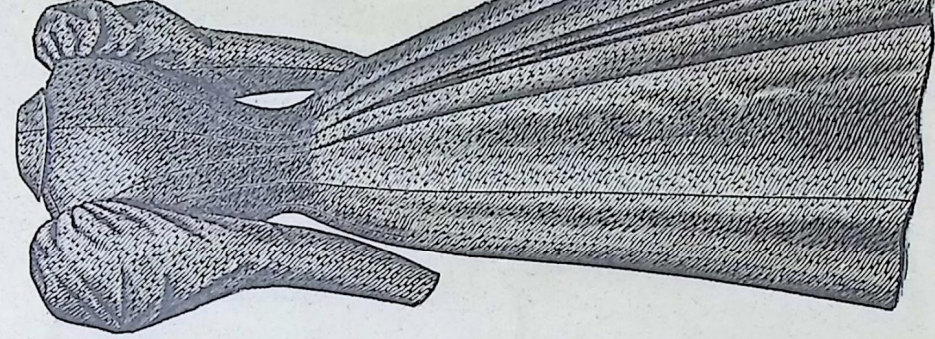
The costume is a charming example of the early Winter modes and is here pictured developed in light-mode dress goods and chestnut-brown velvet, with an effective arrangement of brown velvet ribbon for garniture. It introduces a modish four-gored skirt of fashionable width, measuring fully four yards round at the lower

edge in the medium sizes. The front and side gores are gathered with slight fulness at the top and flare with just a suggestion of flutes below. The fulness of the back-gore is collected in closely drawn gathers at the top and falls in tubular folds that spread gracefully to the lower edge. The top of the skirt is finished with a belt, and the placket opening is made at the center of the back-gore. A deep underfacing of canvas or crinoline may be added if a more pronounced flare be desired, and the skirt is trimmed at the bottom with a novel disposal of two rows of ribbon applied to form a series of deep points all round, the ribbon being knotted at the points. The shapely waist is of the round variety and is worn beneath the skirt. Its fronts and seamless back are separated by under-arm gores and arranged upon a lining adjusted by double bust darts, under-arm and side-back gores and a curved center seam, and the closing is made invisibly at the center of the front. The fronts and back are smooth across the top, and the fulness of the fronts is collected at the waist-line in three shallow, forward-turning plaits at each side of the closing; and the fulness at the waist-line of the back is collected in two backward-turning plaits at each side of the center, all the plaits flaring prettily upward and being stayed by tackings to the lining. Arranged upon the fronts and back are velvet bretelles, which are narrowed to points at the ends and meet a little above the waist-line; they are fashionably broad upon the



6520

Front View.

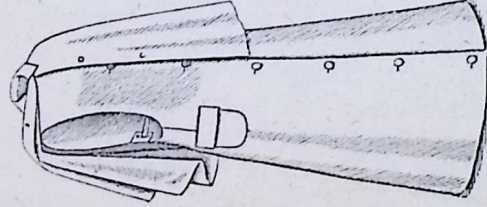


6520

Side-Back View.

LADIES' PLAIN PRINCESS DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH).
(COPYRIGHT.)

(For Description see Page 511.)



6539

shoulders and flare widely upon the coat sleeves, which have full Empire puffs that extend to the elbow and flare in balloon fashion at the top, the fulness below drooping softly over their gathered lower edges. A velvet collar in close-fitting standing style is at the neck. Two sections of velvet ribbon encircle the lower part of the body and are coquettishly bowed at the center of the front and back.

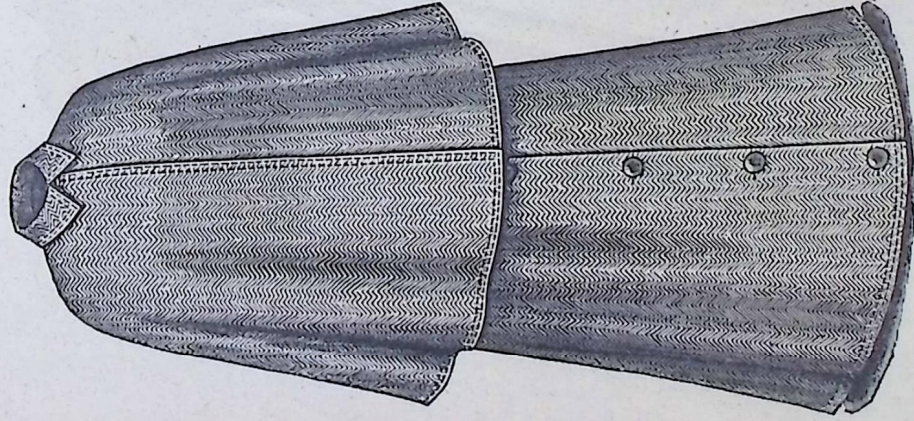
The costume is less pronounced than some of the lately devised modes, and will, therefore, be popular with women of quiet taste. It will develop handsomely in whipcord, serge, foulé, wool Bengaline and cloth for ordinary wear, and in plain or fancy silk, shot or spotted taffeta, satin, etc., for more dressy occasions. All sorts of gimp, galloon or passementerie, ribbon, braid, velvet, fur, etc., may contribute handsome garniture, or a less elaborate completion may be chosen.

We have pattern No. 6562 in thirteen

this costume at figure No. 444 D in this DELINEATOR, with velvet ribbon fur decoration. It is also portrayed at figure No. 6 on the Ladies' Plate for Winter, 1893-'94.

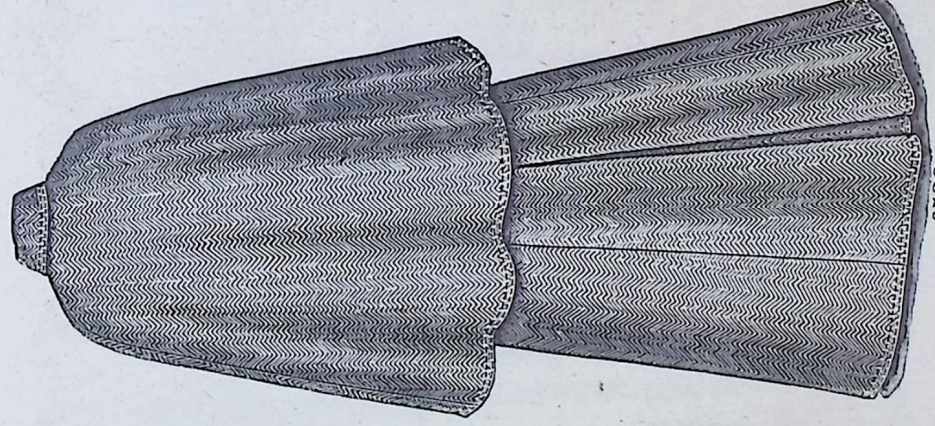
The costume is here shown made of plum-colored dress goods charmingly associated with satin of a deeper shade, and pleasingly introduces fanciful bretelles and *gigot* sleeves. The skirt is in the popular four-gored Empire style, consisting of a front-gore, a gore at each side and a wide back-gore; and while it maintains the pronounced flare dictated by la Mode, it measures at the bottom only about three yards and a half round in the medium sizes. A becoming smooth effect is observed at the top at the front and sides, where only just enough fulness is allowed to secure an easy adjustment over the hips; and at the back the fulness is massed in gathers at the top and spreads in reed-like folds to the lower edge. The distended effect at the bottom may be emphasized by an underfacing of canvas, moreen or crinoline. The skirt is trimmed, after a present fancy, just below the hips with three tiny satin frills, each of which is headed with a row of narrow gimp.

The short basque presents the approved rounding lower outline, and is smoothly fitted at the sides by under-arm gores; it is arranged over a lining snugly fitted by double bust darts, under-arm and side-back gores and a well curved center seam, the closing being made invisibly at the center of the front. The fronts are fitted by single bust darts taken up with the second darts in the linings, and flare from the lower edge to the shoulders over a full vest that is gathered at the top and laid in forward-turning, overlapping plaits at the lower edge, the plaits flaring becomingly upwards. The back presents a perfectly smooth effect across the shoulders, and the fulness below is collected at the bottom in backward-turning, overlapping plaits at each side of the center, the plaits being tacked to position for a short distance above the waist-line. At the neck is a close-fitting standing collar on the curate order, and its upper and lower edges are tastefully followed with rows of gimp. The *gigot* sleeves are mounted on smooth, coat-shaped linings, and are very full at the top, where they are gathered and fall to the elbow in numberless broken curves and wrinkles. A smooth effect is maintained on the forearm, and each wrist is trimmed with a band of satin outlined by rows of gimp. The fanciful bretelles are jauntily notched at the front and back below the shoulders, over which they fall in a series of graceful ripples; they are becomingly narrowed toward the ends and are joined to the front edges of the fronts all the way down, and arranged on the back to simulate a pointed yoke, their free edges being followed with gimp. A twist of satin in two sections outlines the lower edge of the waist, a rosette being placed to cover the joining at the center of the front and back; and a similar rosette is set upon the waist at the back where the ends of the bretelles meet.



6539

Front View.



6539

Back View.

LADIES' SKELETON WATERPROOF CLOAK. (COPYRIGHT.)
(For Description see Page 512.)

sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume in the combination shown for a lady of medium size, requires six yards and a fourth of dress goods forty inches wide, with a yard and three-fourths of velvet twenty inches wide. Of one material, it needs eleven yards and an eighth twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COSTUME, WITH FOUR-GORED SKIRT.

(For Illustrations see Page 507.)

No. 6553.—Cashmere, velvet and spotted silk are combined in

When designed for ceremonious wear the gown will develop exquisitely in moiré brocade silk, *satin comésee*, Bengaline and fancy silks, passementeries or fine embroidered bands. A very elegant gown was fashioned by the mode for a young matron in heliotrope Liberty satin; the skirt was decorated almost to the knee with tiny frills of Brussels net, the upper one being self-headed. The vest was made of white silk overlaid with net, and the bretelles and wrists were ornamented with several rows of rich metallic passementerie.

We have pattern No. 6553 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, needs six yards and an eighth of dress goods forty inches wide, and a yard and a half of satin twenty inches wide. Of one material, it needs ten yards and five-eighths

twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WATTEAU WRAPPER OR HOUSE-DRESS, WITH SHORT TRAIN (PERFORATED FOR ROUND LENGTH.)

(For Illustrations see Page 508.)

No. 6516.—Figured cashmere is shown in this wrapper at figure No. 464 D in this magazine, trimming being arranged with ribbon.

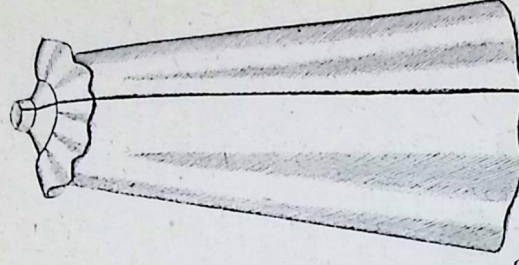
Mixed dress goods in a delicate shade of mauve are here selected for the wrapper, which is rendered extremely dressy by the introduction of the Watteau and bretelles. The Princess front is in one section and is snugly fitted by single bust and under-arm darts; an opening is made to a desirable depth at the center, and the left side of the opening is furnished with an underlap, the closing being made invisibly. The back is also close-fitting, its adjustment being attained by a curved center seam that ends at the waist-line, and by side-back seams which terminate in dart fashion below the hips. A stylish effect at the back is produced by the Watteau, the side edges of which are seamed

and tucked over the center seam, below which they are joined separately to the back edges of the backs. The Watteau is arranged in a broad double box-plait which is well pressed in its folds to the waist-line, and below it falls into the graceful folds of the short train. If desired, the wrapper may be made up in round length, the pattern providing for both styles. The mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth, coat-shaped linings; they are gathered at the top and stand out well from the arms and display pretty cross-folds and wrinkles. Below the elbow a smooth effect is maintained, and the wrists are plainly completed. At the neck is a close-fitting standing collar, which is closed invisibly at the center of the front. Arranged over the shoulders are broad, gathered bretelles that stand out stylishly over the sleeves and taper to points at the ends, which meet at the waist-line at the center of the front and disappear beneath the Watteau at the back. The bretelles may be omitted at the option of the wearer.

Fancy silk, Surah, Bengaline and all seasonable fabrics, such as *épingline*, cashmere, light-weight serge, vailing or crépon, will develop attractively by the mode, and velvet or satin of the same or of a contrasting shade will

combine nicely with any of the fabrics mentioned. Pretty garnitures may consist of lace, fine embroidery, guip, passementerie, galloon, ribbon, etc. A pretty wrapper was made of a fine quality of canary cashmere, the bretelles, sleeves and collar being trimmed with white picot-edged ribbon. A becoming way to trim the collar is to encircle it with a broad band of ribbon, which closes at the center of the back under a butterfly bow.

We have pattern No. 6516 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, requires eleven yards and an eighth of material twenty-two inches wide, or five yards and five-eighths forty-four inches wide, or five yards and a half fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.



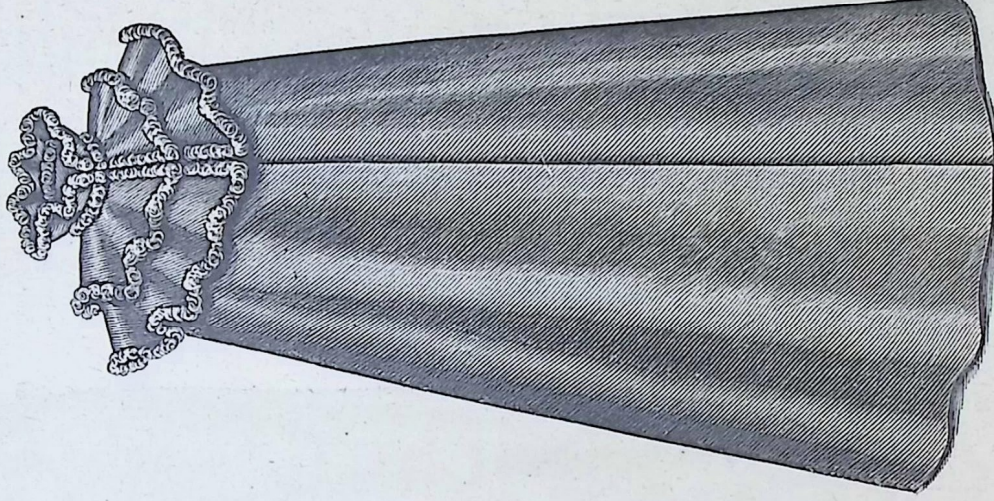
6545

View without
Ripple Collars.



6545

Back View.



6545

Front View.

LADIES' LONG WRAP. (SUITABLE FOR EVENING OR GENERAL WEAR.) (COPYRIGHT.)
(For Description see Page 512.)

box-plait. Each side-back seam disappears above extra width arranged in a forward-turning plait underneath, and all the plaits fall in well defined folds to the edge of a slight train. If preferred, the dress may be made up in round length, the pattern providing for both styles. The dress is of stylish width at the bottom, where it measures about three yards in the medium sizes. The mutton-leg sleeves are shaped by inside and outside seams and are mounted upon smooth coat-shaped linings; they are fashionably full at the top, where they are gathered to stand out well from the arm, and below the elbow a perfectly smooth effect is maintained. The neck may be finished with either a standing or a rolling collar, as preferred, both collars being provided in the pattern.

The mode will make up attractively in plain or figured India silk,

crépon, embroidered vailing, camel's-hair, chevrot or silk-and-wool novelty suiting, and may be made as fanciful as desired by passermenterie, gimp, galloon, fancy braid or ribbon applied in any manner suggested by personal fancy.

We have pattern No. 6520 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. Of one material for a lady of medium size, the dress requires ten yards and a half; twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and a fourth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' SKELETON WATERPROOF CLOAK.

(For Illustrations see Page 510.)

No. 6539.—Mackintosh cloth is represented in this cloak at figure No. 465 D in this issue, machine-stitching providing the completion.

The cloak here pictured is one of the most practical garments

for inclement weather; it is made to escape the ground well all round, and is provided with a long cape on the military order. In this instance the cloak is shown developed in mackintosh cloth and is finished in true tailor style with machine-stitching. The loose fronts are closed at the center with button-holes and buttons, and are joined to the short, narrow, seamless back of Silesia by shoulder seams only. The cloak has no sides above the waist-line, the back and fronts being deeply hollowed at the sides and clinging easily to the figure. Along hip dart is taken up in each front to insure a smooth adjustment, and to the short back is sewed a skirt portion, which is joined to the fronts in side seams and arranged in two backward-turning plaits at each side of the center. To the side edges of the back at the waist-line are joined straps having rounding ends; in the straps are worked eyelets in which tapes are secured and carried about the waist, where they are tied under the fronts, holding the garment well in to the figure. The side seams are left open for a short distance below the hips to allow the hands to pass through to hold up the dress skirt, and the back edges of the openings are finished with underlaps. A rounding patch-pocket is applied on each front and lap and pocket being finished with a double row of stitching. At the neck is a rolling collar, the ends of which flare broadly at the throat; and its free edges, as well as the lower edge of the cloak, are finished with two rows of stitching. The cape consists of two front portions and a back portion joined in curved seams at the sides; it extends well below the hips and while it fits smoothly over the shoulders, below it falls in undulating curves. Its front and lower edges are finished with two rows of machine-stitch-

ing, and the closing is made in a fly at the center of the front. The mode is so easy to manufacture that it will recommend itself strongly to the amateur dressmaker. It will develop satisfactorily in repellent and rainproof cloth, serge, tweed, homespun or any of the stylish checked, plaid or striped suitings, and is always plainly completed.

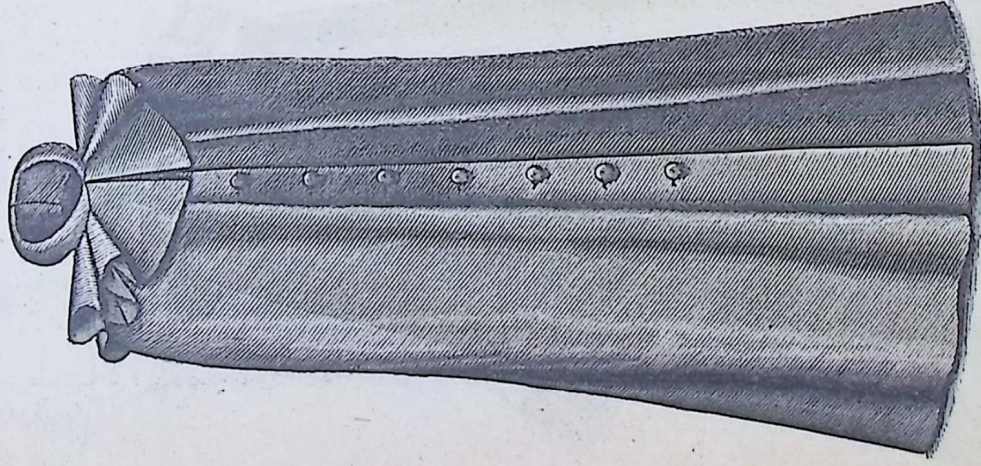
We have pattern No. 6539 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cloak for a lady of medium size, calls for five yards and a half of material forty-five inches wide, or four yards and seven-eighths fifty-four inches wide, or four yards and five-eighths sixty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' LONG WRAP. (SUITABLE FOR EVENING OR GENERAL WEAR.)

(For Illustrations see Page 511.)

No. 6545.—A comfortable top-garment to accompany a ball,

opera, reception or street toilette is here portrayed, the material selected for its development being cloth. The wrap extends to the bottom of the gown, and has a rather shallow, round yoke shaped by shoulder seams. The garment is in circular style with bias back edges that are joined in a center seam, which is almost wholly concealed by a backward-turning plait at each side, the plaits widening all the way down and producing desirable fullness over the flaring skirts now fashionable. It is gathered along the upper edge in front of the plaits with slight fullness, and falls in long, rolling folds. Included in the seam joining the wrap and yoke is a Bertha-bretelle which is smooth at the top and falls below in a series of ripples all round, the upper edge of the Bertha-bretelle being concealed by a ripple cape-collar which follows the same general outline. The free edges of both the ripple collar and Bertha-bretelle are trimmed with fur. At the neck is a moderately high standing collar, above which rises a ripple standing collar, that is smooth at the lower edge and tacked at intervals to the standing collar. Both these collars are edged with fur, and a row of fur conceals the seam joining them to the neck. The wrap is closed invisibly at the center of the front to a desirable depth, and straps are arranged underneath the front edges for the hands to pass through and draw the garment closely about the figure. The ripple collars may be omitted, as shown in the small engraving. A lining of changeable silk is added throughout. Wraps of this kind are developed in brocade, satin, velvet, plush and fine cloth to accompany full-dress toilettes, while for ordinary wear, fancy, figured, striped or plain cloaking is in order. The collars only may be lined with fancy or changeable silk or taffeta, and feather trimming, fur of any fashionable variety, braid or ribbon may provide the garniture.

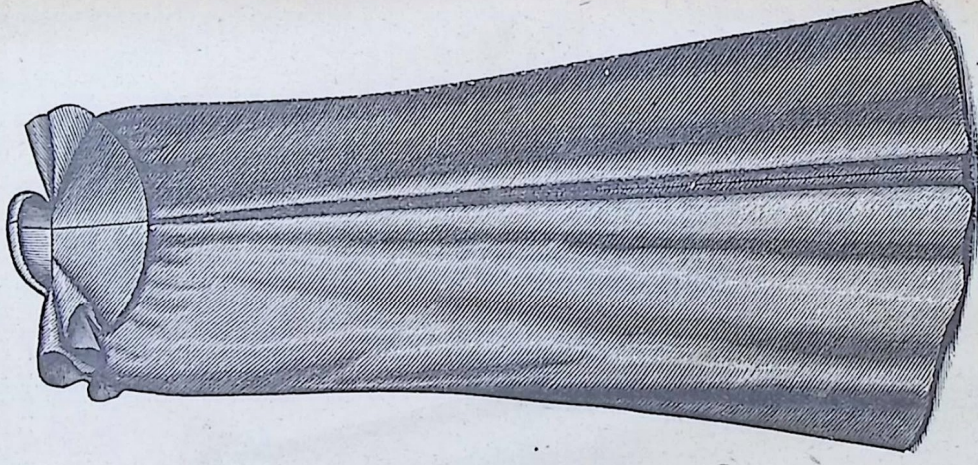


6512

Front View.

LADIES' RUSSIAN WRAP. (COPYRIGHT.)

(For Description see Page 513.)



6512

Back View.

LADIES' RUSSIAN WRAP. (COPYRIGHT.)

(For Description see Page 513.)

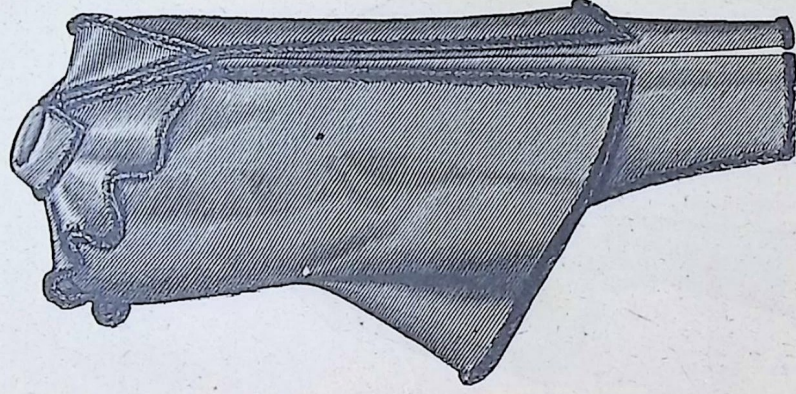
We have pattern No. 6545 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a lady of medium size, requires nine yards of material twenty-two inches wide, or four yards and three-fourths forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' RUSSIAN WRAP.

(For Illustrations see Page 512.)

No. 6512.—Heavy cloaking and plush are stylishly combined in this wrap at figure No. 439 D in this *DELUXE* EDITION.

The wrap is very elegant in effect and may be used for driving, travelling or for a *sortie de bal*, the plaits ensuring sufficient fullness even over the most voluminous of skirts. In this instance the wrap is made of biscuit cloth and plainly completed. The wrap is in two sections, and the seam which joins the bias back edges also serves to conform the garment gracefully to the figure. At each side of the seam is laid a deep backward-turning plait that is quite narrow at the top and widens gradually to the lower edge. Shoulder seams and cross seams on the shoulders enter into the shaping of the garment; the cross seams terminate in dart style at the front and back, and their lower edges are gathered to produce the admired arch above the shoulders. The wrap is closed at the center of the front with button-holes and large buttons, and at each side of the closing is laid a deep, forward-turning plait that extends to the shoulder seams. These plaits are stayed by tackings along their underfolds, and below the bust they are slashed for some distance along their underfolds to provide openings for the hands to pass through. At the neck is a fanciful collar on the boléro order, made with a seam at the center of the back and rolled softly at the top. A jaunty air is given the wrap by the addition of a fanciful ripple collar, which is shaped by a seam at the center of the back and by four seams at each side. The collar presents a smooth effect as the front and back, and by its ingenious



Front View.
LADIES' WRAP. (COPYRIGHT.)

(For Description see this Page.)

shaping forms a series of funnel-shaped folds on the shoulders, the folds being tacked to stays underneath.

Elegant wraps may be developed by the mode in Sicilienne, satin, velvet, Bengaline, cloth, Bedford cord, chevron, diagonal serge and similar silken and woollen fabrics; they may be richly lined with satin or brocaded silk and may be trimmed with fur of any preferred variety, ostrich feather trimmings, jet, passementerie, etc.; or, if preferred, a plain finish may be adopted.

We have pattern No. 6512 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap of one material for a lady of medium size, calls for nine yards twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' WRAP.

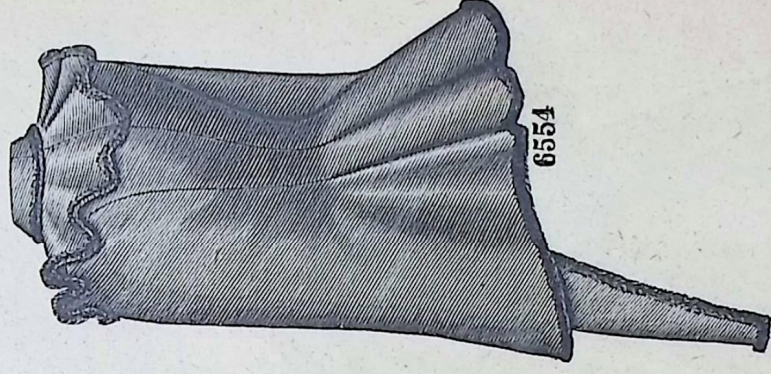
(For Illustrations see this Page.)

No. 6554.—This wrap is again illustrated at figure No. 4 on the Ladies' Plate for Winter, 1893-'94.

The wrap is a style that will be specially liked by matrons and elderly ladies, and is here portrayed made of cloth. It has tab fronts, which extend below the knee, are closely adjusted at the sides by under-arm darts and closed invisibly at the center. The tab fronts are revealed below and between the slightly flaring front edges of cape fronts, which are quite deep at the front and shortened toward the back to be of uniform depth with the back. The back is handsomely curved to the figure by a center seam, and introduces in its skirt portion the flaring tubular folds which characterize the popular modes of the season. The back is joined to the back edges of both the tab fronts and cape fronts in side-back seams that curve in the front, the cape fronts being gathered along the lower edges of the seams to rise becomingly above the shoulders. A ripple collar shaped by a center seam falls in rather deep points at the front and is prettily rounded at the back; it stands out with the ripple effect from which it takes its name and above it appears a rolling collar with widely flaring ends. The edges of both collars and all the edges of the wrap, except the front edges of the tab fronts, are trimmed with a fashionable variety of fur.

The wrap will make up satisfactorily in cloth, camel's-hair, vicuña, serge, chevrot and all varieties of hand-some silks used for top garments of this kind. Feather trimming, passementerie, moss or ribbon trimming, grass fringe or fur may be selected for garniture, being applied with a lavish hand if a fanciful completion be desired.

We have pattern No. 6554 in eleven sizes for ladies from twenty-eight to forty-eight inches, bust measure. To make the wrap for a lady of medium size, requires six yards and three-eighths of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards and an eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



Back View.

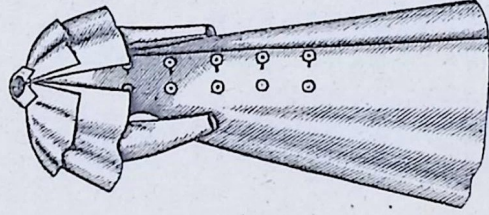
LADIES' WRAP. (COPYRIGHT.)

(For Description see this Page.)

No. 6557.—This coat is again shown at figure No. 1 on the Ladies' Plate for Winter, 1893-'94.

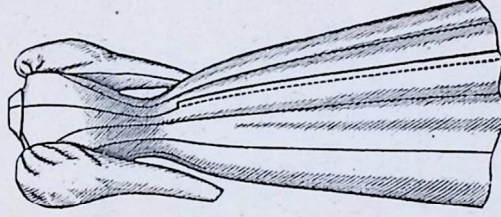
A long coat is now considered an indispensable adjunct to every woman's wardrobe, as it not only affords a complete protection against the inclemency of the weather, but, introducing the leading features of the present styles, it may appropriately be assumed for the promenade. In the present instance the coat is made of navy-blue cloth, and machine-stitching provides a neat finish. The loose fronts lap and close to the throat in double-breasted style with button-holes and large bone buttons, and are rendered perfectly smooth fitting at the sides by long under-arm darts. The shapely back is admirably conformed to the figure by side-back gores, and a well curved center seam which terminates below the waist-line above hemmed coat laps, the hems being stitched to position. At the neck is a rolling collar which has a seam at the center of the back and widely flaring ends. The sleeves are on the mutton-leg order and are shaped by inside and outside seams; they are sufficiently full at the top to be worn comfortably over the present voluminous style of dress sleeve, and are smooth fitting below the elbow, shallow cuffs being simulated by a double row of

machine-stitching. Stylish accessories of the coat are three removable capes of graduated depth, the lowest cape extending below the waist-line and the upper one just below the shoulders. The lower two capes are fitted by a single dart on each shoulder and present a smooth effect at the front and back and rolling folds at the sides; the upper cape is shaped to fit perfectly smooth at the top without the aid of darts, and falls in folds that correspond with those in the lower capes. The free edges of the capes and rolling collar are finished with a double row of stitching. The coat may be made up without the capes or with only the two upper capes, as shown in the small illustrations. The coat may be developed in waterproof and other cloths, which are made with an eye to affording protection against inclement weather; serge, chevrot and homespun may also be employed in their construction, and when very handsome coats are required a fine quality of melton is selected. The garments are usually plainly completed, but when they are to be worn otherwise than as a protection the capes may be edged with fur and lined with some prettily contrasting silk. We have pattern No. 6557 in three



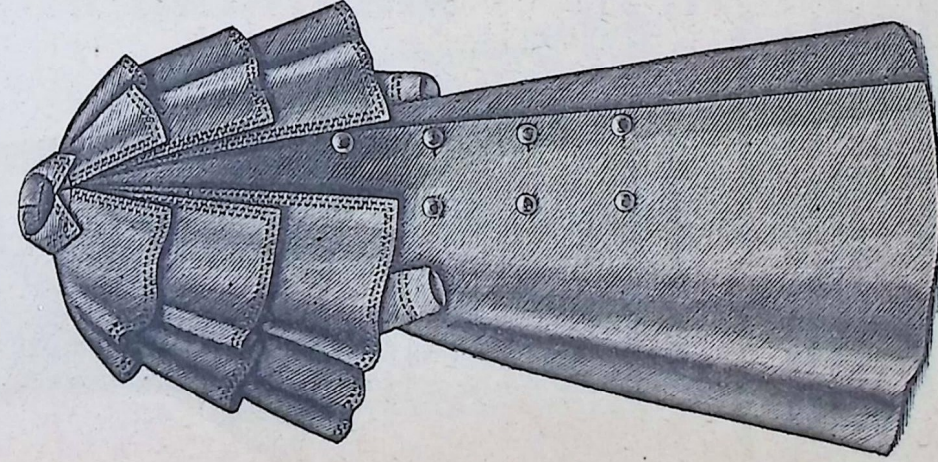
6557

Front View, with Two Capes.



6557

Back View, without Capes.



6557

Front View.

LADIES' COAT, WITH REMOVABLE CAPES. (FOR RAIN-PROOF AND OTHER CLOTHS.) (COPYRIGHT.)

(For Description see Page 513.)

teen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, calls for thirteen yards and three-fourths of material twenty-two inches wide, or seven yards and a fourth forty-four inches wide, or six yards fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

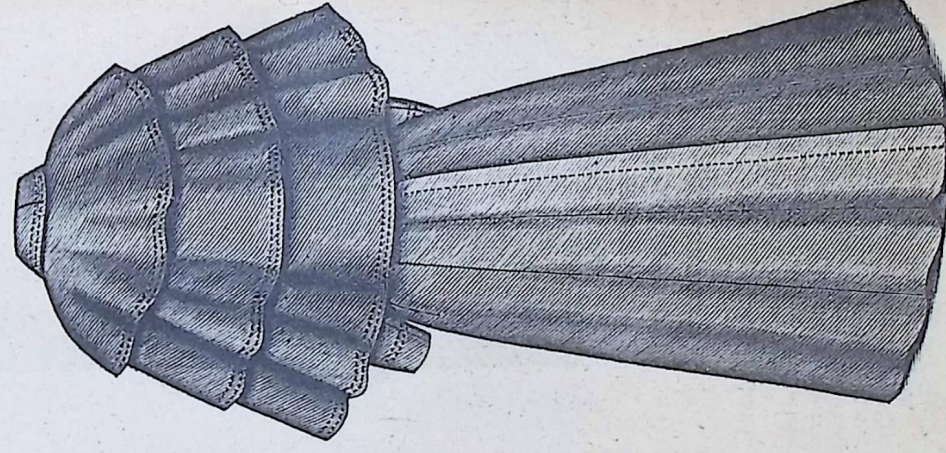
We have pattern No. 6517 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat needs eight yards and a fourth twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' DOUBLE-BREADED COAT. (IN THREE-QUARTER LENGTH.)

(For Illustrations see Page 515.)

No. 6517.— Seal-plush is represented in this coat at figure No. 440 D in this magazine.

Especially becoming to tall, slender figures are coats of this order. In this instance the coat is shown made of heavy invisible-blue cloth, with machine-stitching for the finish. Under-arm and side-back gores and a curving center seam render the sides and back comfortably close-fitting, and below the center seam are cut coat-laps.



6557

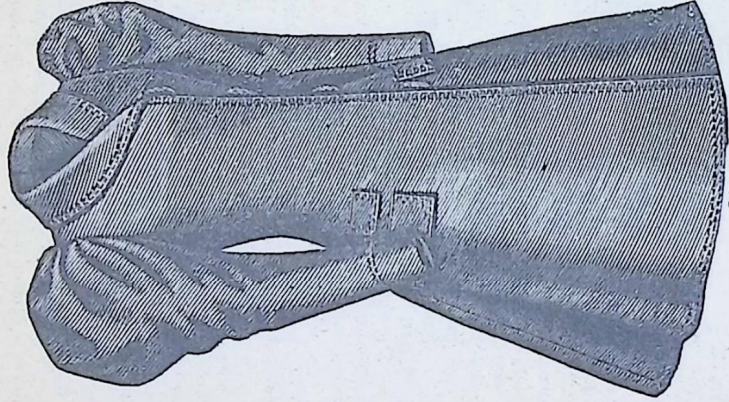
Back View.

LADIES' COAT, WITH REMOVABLE CAPES. (FOR RAIN-PROOF AND OTHER CLOTHS.) (COPYRIGHT.)

(For Description see Page 513.)

The skirt of the coat falls in flutes or umbrella folds at the back and sides. The fronts are lapped in double-breasted style and closed with black silk cord loops and olive buttons; they are reversed at the top by a rolling collar, which, as well as the reversed parts, is covered with a fitted facing that extends down the fronts to the lower edges to form underfacings. A pocket-lap is adjusted on each front below the hips to conceal an opening to a side pocket, and on the right front is applied a small pocket-lap, which conceals the opening to a change pocket. The sleeves are in mutton-leg style, and the tops are gathered to rise with prop-er fulness above the shoulders and to cause pretty wrinkles above the elbows. Double rows of stitching define cuffs on the sleeves. The pocket-laps and all the other free edges of the garment are completed with a double row of stitching. Vienna, diagonal, reversible cloth, hopsacking and other coatings are available for the mode, and a perfectly plain finish may be adopted. Fur, braid and Astrakhan may be applied along the edges. A stylish coat may be made of mixed brown covert coating and brown velvet, which may be used for the collar

The top garment which bids fair to hold first place during the



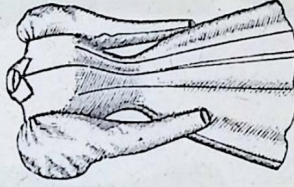
6517

Front View.

LADIES' DOUBLE-BREADED COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 514.)

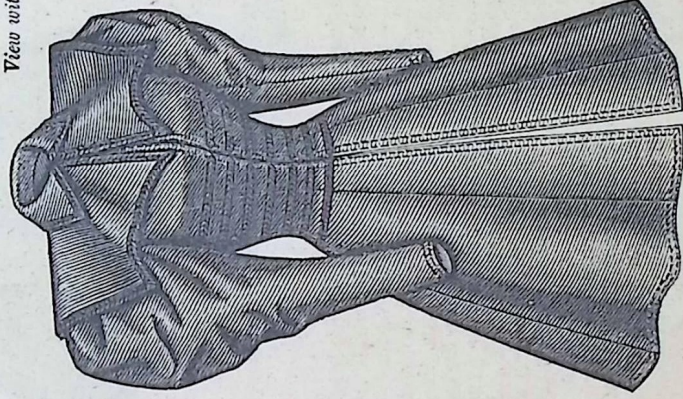
coming season is the waist-line. These coats, which strongly suggest the picturesque modes of the Louis XIV. period, promise to be a distinctive feature of the Winter modes. They may accompany full or gored skirts and may be made up *en suite* or in marked contrast. Brocade, Pompadour silk, satin and Bengaline make specially handsome coats of this kind, and so do cloth, kersey, whipcord, hopsacking and other fashionable wools. A lining of plain or changeable silk or shot taffeta may be added throughout, and the closing is made invisibly at the center of the front. The sleeves are in mutton-leg style with one seam and are of ample size; the fulness is laid in pretty side-plaits at the top to fall in broken folds to the elbow, below which they are smooth upon the forearm. The wrists are finished with two rows of machine-stitching, and the front and lower edges of the coat are similarly completed. A rolling collar with widely flaring ends, and a deep, fanciful collar, which may be omitted, if undesirable, are stylish accessories of the coat. The fanciful collar, which is in two sections, presents a rounding lower outline at the back, a deep point at the center of the front and a point in front of each shoulder; it falls at each side of the back in a backward-turning plait, and its shaping at the front and over the shoulders produces softly rolling folds or flutes. The free edges of both collars are decorated with braid, and the coat is trimmed in corselet fashion with rows of similar braid from just below the bust to a little way below



6536

View without Fancy Collar.

ing is made invisibly at the center of the front. The sleeves are in mutton-leg style with one seam and are of ample size; the fulness is laid in pretty side-plaits at the top to fall in broken folds to the elbow, below which they are smooth upon the forearm. The wrists are finished with two rows of machine-stitching, and the front and lower edges of the coat are similarly completed. A rolling collar with widely flaring ends, and a deep, fanciful collar, which may be omitted, if undesirable, are stylish accessories of the coat. The fanciful collar, which is in two sections, presents a rounding lower outline at the back, a deep point at the center of the front and a point in front of each shoulder; it falls at each side of the back in a backward-turning plait, and its shaping at the front and over the shoulders produces softly rolling folds or flutes. The free edges of both collars are decorated with braid, and the coat is trimmed in corselet fashion with rows of similar braid from just below the bust to a little way below

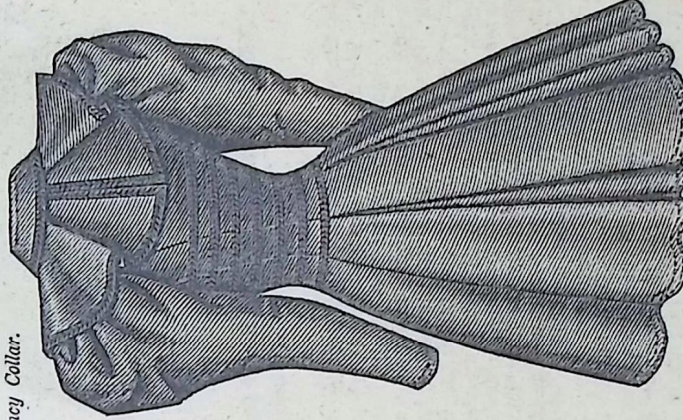


6536

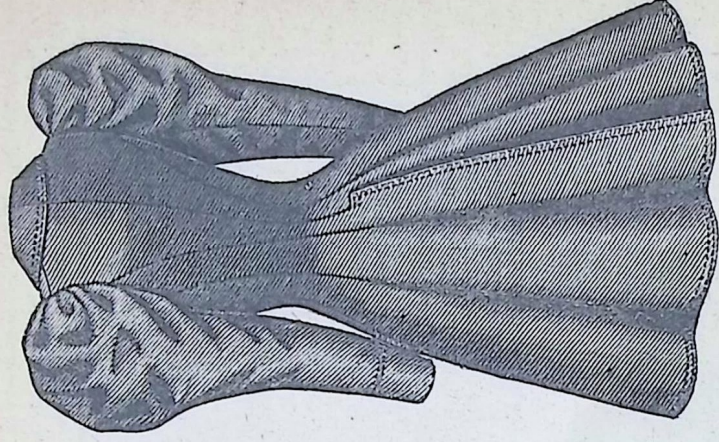
Front View.

LADIES' WHOLE-BACK COAT. (COPYRIGHT.)

(For Description see Page 514.)



6536

Back View.

6517

Back View.

LADIES' DOUBLE-BREADED COAT. (IN THREE-QUARTER LENGTH.) (COPYRIGHT.)

(For Description see Page 514.)

menterie, galloon, gimp, etc., may contribute effective decoration. If preferred, a plain tailor finish of machine-stitching may be adopted.

We have pattern No. 6536 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the coat requires eight yards and a fourth twenty-two inches wide, or four yards and a half forty-four inches wide, or three yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COAT, WITH REMOVABLE RIPLE COLLAR. (IN THREE-QUARTER LENGTH.)

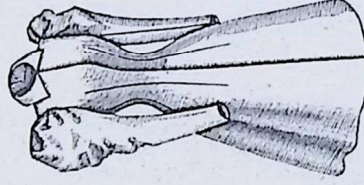
(For Illustrations see Page 516.)

No. 6521.—This coat illustrates the newest style for plushes, seal-skin and other furs. It is here shown developed in seal-plush. The garment is in the fashionable three-quarter length and is rendered comfortably close-fitting by single bust and under-arm darts, side-back gores and a curving center seam, the skirt flaring in

umbrella fashion. An invisible closing is made the entire depth of the fronts. At the neck is a fashionable Medici collar, rolled slightly at the back and deeply in front, where the corners flare in points. A charming accessory of the coat is a removable ripple collar, which is shaped to fit smoothly at the neck and falls naturally in undulating folds at the front and sides. The leg-o'-mutton sleeves, which are made with two seams, are gathered at the top and fall in graceful folds and wrinkles above the elbows.

Though designed for plushes, other fabrics are equally adaptable to the mode, and popular among these are beaver, cheviot, hopsacking, vicuña, melton, kersey and heavy plain cloth in black, blue mode, tan and other fashionable colors. If liked, the coat may be fashioned from cloth and the collars from velvet or silk either black or of a contrasting hue. While a finish of machine-stitching is always favored for top garments, fur or braid may be introduced as trimming, with satisfactory results.

We have pattern No. 6521 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires seven yards and three-fourths of material twenty-two inches wide, or three yards and seven-eighths forty-four inches wide, or three yards and a half fifty inches wide, or three yards and three yards and a fourth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6521
View without Ripple Collar.

observed below the elbows, and the wrists are plainly completed. If preferred, the fronts may be worn thrown back in long lapels, as shown in the small engraving, which also pictures the effect of the coat with the vest omitted.

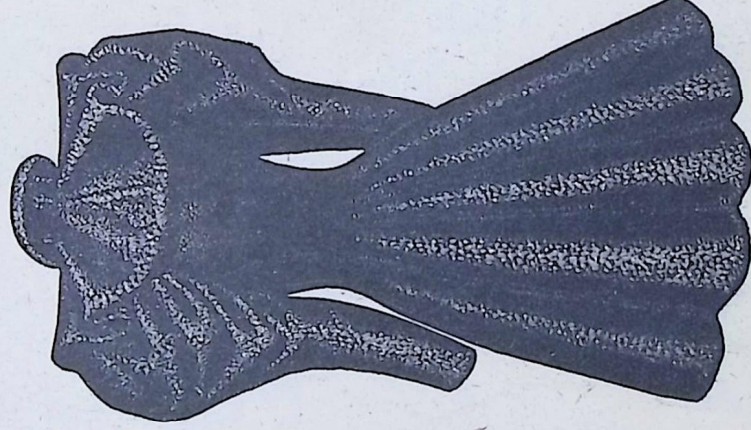
The coat is one of the jauntiest of the new modes and will be wonderfully becoming to tall figures. It will make up handsomely in satin, cloth, whipcord, wool. Ben-galine, kersey and many other equally fashionable fabrics. The mode is so fanciful in effect that applied garniture is not necessary, but a combination of shades or materials may be employed in its development. A handsome coat may be of dark-green broadcloth, and light vesting showing a tiny red figure, the finish being perfectly plain.

We have pattern No. 6532 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the coat for a lady of medium size, requires three yards and a fourth of cloth fifty-four inches wide, and one yard of fancy vesting twenty-seven inches wide. Of one material, it needs eight yards and five-eighths twenty-two inches wide, or four yards and a fourth forty-four inches wide, or three yards and three-fourths fifty-four inches wide, or three yards and three-fourths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



6521
Front View.

LADIES' COAT, WITH REMOVABLE RIPPLE COLLAR.
(For Description see Page 517.)



6531
Back View.

LADIES' BASQUE.

(For Illustrations see Page 518.)

No. 6568.— This style of basque will be popular during the present season, and will be becoming alike to tall or short figures; and it may accompany any of the fashionable skirts. The basque is represented made of lady's-cloth. Its special features are the triple lapels, that form a remarkably stylish adjunct for the fronts, and the graceful ripple back. The basque is closely adjusted to the figure by double bust darts, under-arm and side-back gores, and a

curving center seam that extends the length of the garment. The fulness introduced just below the waist-line by the ingenious shaping of the parts falls in soft, undulating flutes or folds that are effective with the skirts now in vogue. The basque is of uniform depth all round and extends well over the hips. The fronts close at the center with button-holes and buttons below the bust, and above the bust are reversed to form broad lapels that are faced with material and overlapped by two lapels of graduated sizes. Between the lapels is displayed a chemisette, that is sewed underneath to the right front and fastens invisibly underneath to the left front. The standing collar is of moderate height and is closed at the left shoulder seam. The leg-o'-mutton sleeves have inside seams only; they are mounted on coat-shaped linings and are gathered at the top to produce the fashionable fulness and droop in soft, easy folds to the elbow, below which they follow the outline of the arm. All the free edges of the basque are finished with one row of machine-stitching.

The basque can be made in any of the new novelty woollen goods in the fashionable shades of green, blue, brown or lighter colors, according to personal taste. Machine-stitching will be a neat finish, though on some goods very narrow braid matching or contrasting with the dress goods will be effective. The chemisette

LADIES' WHOLE-BACK COAT, WITH VEST, WHICH MAY BE OMITTED.

(For Illustrations see Page 517.)

No. 6532.— This coat may be again seen at figures Nos. 449 D and 450 D in this magazine, and at figure No. 3 on the Ladies' Plate for Winter, 1893-'94.

The coat is in the present instance shown developed in deep-tan cloth and fancy silk

vesting. It extends to three-quarter depth and introduces the fluted or umbrella back. The fronts are closely adjusted by single bust darts and close diagonally from the bust to the waist-line with three button-holes and large buttons; and below the closing they flare widely. They are reversed at the top in fashionably broad lapels that extend in points beyond the rolling collar, and beneath the lapels a dart at each side produces a smooth adjustment. The lapels are covered with fitted facings, which extend down the front edges of the fronts to form wide underfacings. The admirable adjustment is completed by under-arm and side-back gores, the shaping of which and the whole seamless back below the waist-line produces the flaring umbrella folds which are a distinctive feature of these coats. A strap tacked underneath holds the flutes in place. The coat may be made up with or without a vest, which is closely adjusted by single bust darts and closed at the center with button-holes and buttons. The back edges of the vest are sewed along the under-arm seams, and the front edges flare in well defined points below the closing. A close-fitting collar in standing style is at the neck. The leg-o'-mutton sleeves are made with two seams and display fashionable fulness which is arranged in box-plaits at the top to spread broadly upon the shoulders. A smooth effect is

could be made of a becoming shade of contrasting goods or it can correspond with the material in the basque.

We have pattern No. 6568 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires six yards and three-eighths twenty-two inches wide, or three yards and five-eighths forty-four inches wide, or two yards and seven-eighths fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WHOLE-BACK BASQUE.

(For Illustrations see Page 518.)

No. 6533.—Different materials and trimmings are represented in this basque at figures Nos. 457 D and 458 D in this DELINEATOR.

The basque is here portrayed made of mauve dress goods and introduces a pleasing feature in the shape of a whole back, which is becoming alike to stout and slender figures and shows off the material to excellent advantage. The basque extends to a trifle below the waist-line and presents a rounding lower outline; it is

closely adjusted to the figure by double bust darts and under-arm gores, the closing being made at the center of the front with button-holes and buttons. The *gigot* sleeves are shaped by inside seams only and are mounted on smooth, coat-shaped linings; they are of great width at the top, where they droop in numberless broken curves and wrinkles to the elbow, below which they are comfortably close fitting. At the neck is a curate collar, which is closed invisibly at the center of the front.

Although the style in itself is very simple, it can be rendered as-ornate as desired by the addition of any preferred variety of bretelle, or with the fanciful lapels and collars, for which patterns have been given in previous issues. It may be developed in cloth, velours, camel's-hair, plain or fancy cheviot or any fashionable silken or woollen fabric, and may be decorated with heavy lace, insertion, gimp, galloon, passementerie or fancy embroidered bands.

We have pattern No. 6533 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. To make the basque for a lady of medium size, requires three yards and three-fourths of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' BASQUE.

(For Illustrations see Page 518.)

No. 6541.—This basque forms part of the toilette pictured at figure No. 453 D in this DELINEATOR, the materials employed being orpion and velvet, and velvet pipings providing the decoration.

The double-breasted closing and jaunty postilion back relieve the basque of the extreme simplicity which would otherwise character-

ize it. The mode may be selected to accompany any of the fashionable styles of skirts to form a natty tailor-made gown, and is here portrayed made of brown mixed cheviot. It is admirably adjusted by double bust darts, under-arm and side-back gores and a well curved center seam, the center seam terminating below the waist-line. The right front overlaps the left front to the shoulder seam, and the closing is made in double-breasted style with button-holes and buttons. The basque shapes a deep point at the front, and forms moderately long coat-tails at the back. At the neck is a close-fitting standing collar on the curate order. The mutton-leg sleeves are shaped by inside and outside seams and are mounted on smooth, coat-shaped linings; they are gathered at the top and above the elbow stand out from the arm in balloon fashion, while below a perfectly smooth effect is maintained.

The mode will develop tastefully in all the Scotch mixtures, French flannel, Imperial serge, cloth, velours and bourretted suitings, and the closing may be made with buttons matching the dress or of bone or smoked pearl. Basques of this description are seldom trimmed, but are usually finished with one or

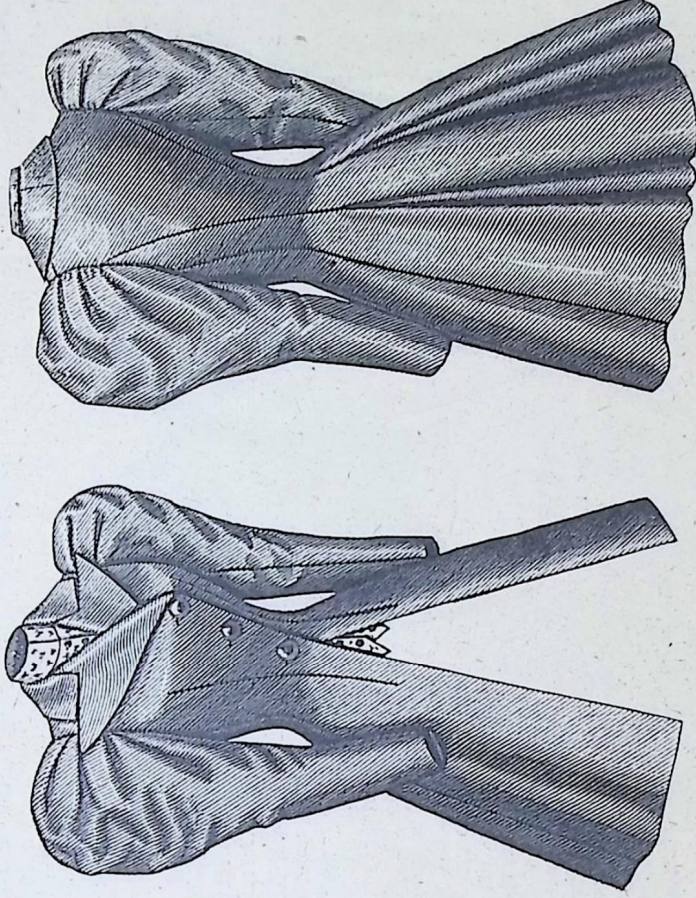
more rows of machine-stitching; and a button may be set at each side-back seam at the waist-line in true tailor style.

We have pattern No. 6541 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, will require four yards of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty inches wide. Price of pattern, 1s or 25 cents.

LADIES' BABY WAIST, WITH REMOVABLE SLIP.

(For Illustrations see Page 519.)

No. 6525.—A pretty development of this



6532
Back View.
LADIES' WHOLE-BACK COAT, WITH VEST, WHICH MAY BE OMITTED. (COPYRIGHT.)
6532
Front View.

(For Description see Page 516.)

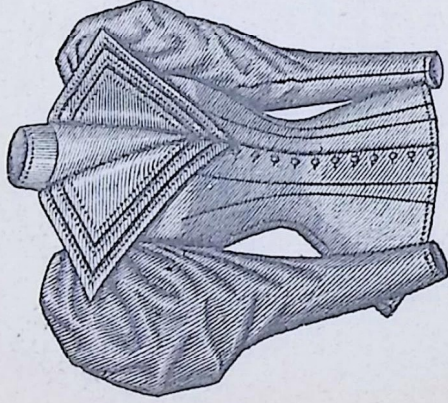
waist is pictured at figure No. 463 D in this magazine, white satin trimmed with white lace and white satin ribbon being chosen for its development. The waist is also shown at figure No. 10 on the Ladies' Plate for Winter, 1893-'94.

The waist will recommend itself strongly to the economical maiden whose dancing gown must do duty for other occasions, when a high neck and long sleeve finish is *de rigueur*. It is here portrayed made of rose silk and lace edging, and may be worn in conjunction with any of the present styles of skirts. The baby waist is shaped in low, round outline at the top, and is mounted on a deeper body-lining, which is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made invisibly at the center of the front. The full back and full fronts extend to the waist-line and are joined in shoulder and under-arm seams; they are becomingly drawn by gathers at the top, and by a double row of shirring at the lower edge at the center of the back and at each side of the closing, the shirrings being concealed by a flat belt, which is stitched to position. The short sleeves are of the picturesque balloon variety, and are gathered at the top and bottom and arranged on smooth linings. The neck edge of the waist is daintily finished with a deep Bertha-like

bretelle of lace edging. The waist is encircled by a crush belt presenting shirrings and frills at the ends, which meet and close

Less pretentious materials may be selected, plain or the numerous dainty silken and woolen fabrics being especially attractive. The slip may either match the waist and be decorated with lace net, passementerie, ribbon, gimp or jet, or it may be cut from some widely different fabric. The woman with deft fingers will frequently have two or more slips widely different to accompany the waist.

We have pattern No. 6525 in eleven sizes for ladies from twenty-eight to forty-two inches, bust measure. To make the waist for a lady of medium size, will require four yards and an eighth of silk twenty inches wide, and three yards of lace edging six inches wide. Of one material, it needs four yards and five-eighths twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two yards and three-eighths fifty inches wide. The slip calls for two yards of goods twenty-two inches wide, or one yard forty-four inches wide, or three-fourths of a yard fifty inches wide. Price of pattern, 1s. or 25 cents.

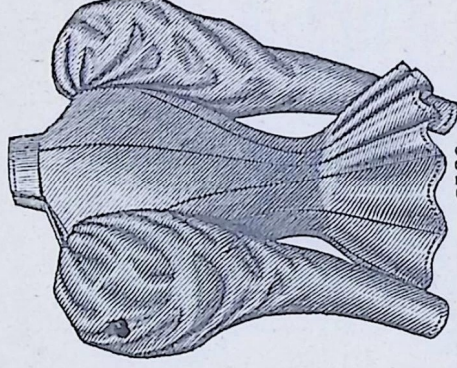


6568

Front View.

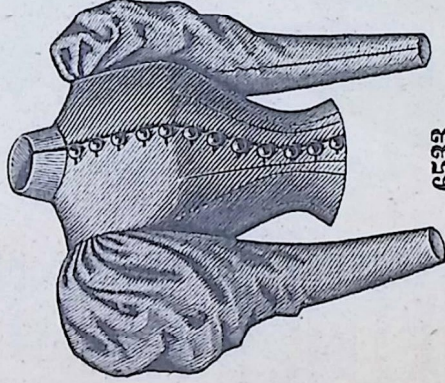
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 516.)



6568

Back View.

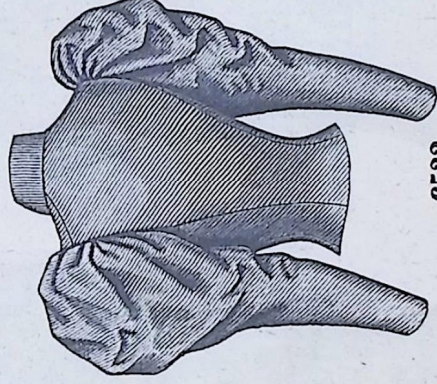


6533

Front View.

LADIES' WHOLE-BACK BASQUE. (COPYRIGHT.)

(For Description see Page 517.)



6533

Back View.

LADIES' BASQUE-WAIST, WITH CIRCULAR RIPPLE SKIRT,

WHICH MAY BE OMITTED.

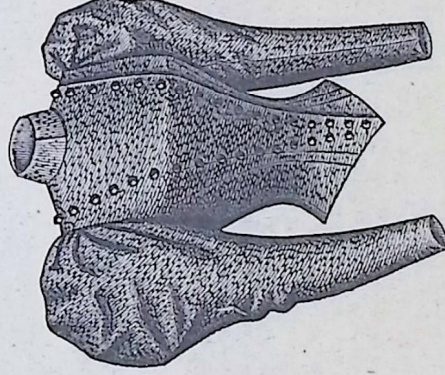
(For Illustrations see Page 519.)

No. 6519.—A stylish portrayal of this waist at figure No. 454 D in this magazine shows it as part of a toilette of figured serge and velvet trimmed with velvet bands and rosettes.

The waist is one of the most attractive yet devised for tall, slender women, the graceful circular ripple-skirt giving a becoming effect over the hips. The waist is here shown made of shot dress goods of seasonable variety, and is accurately adjusted to the figure by double bust darts, under-arm and side-back gores and a curving center seam, the closing being made

invisibly at the center of the back. The slip is very short, extending nearly to the waist-line, and is closely adjusted by double bust darts, shoulder and under-arm seams and a dart at each side of the center of the back; it is closed invisibly at the center of the front. At the neck is a close-fitting standing collar on the curate order, tastefully decorated with a downward-turning row of lace edging. The sleeves are in coat-sleeve shape, and are fitted by the customary inside and outside seams; they follow closely the outline of the arm, and the wrists are plainly completed. The body of the slip may be made of silk or it may be of lining and faced as deeply as required with silk. Rows of narrow passementerie which radiate from the neck trim the upper part of the slip. The waist may be worn with or without the slip as shown in the illustrations.

The waist may be developed in Pompadour silk, moiré, satin com-tessé, liberty satin, Undine, crystal complete a quaint toilette for a ball, state dinner or other occasion

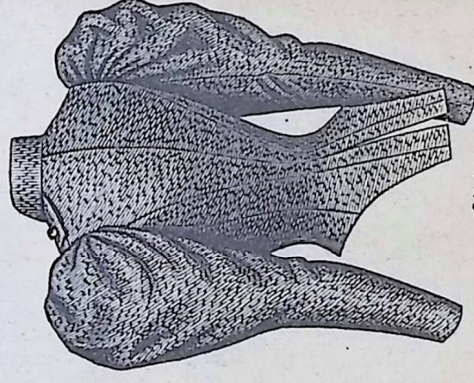


6541

Front View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 517.)



6541

Back View.

invisibly at the center of the front. The waist describes a becoming point at the lower edge at the center of the front and back and

arches stylishly over the hips. At the neck is a close fitting standing collar on the curate order. The voluminous *gigot* sleeves are shaped by inside seams only and are mounted on coat-shaped linings; they are gathered at the top and fall to the elbows in pretty broken cross folds and wrinkles, and below the elbow follow closely the outline of the arm. The circular basque-skirt by which the waist is lengthened is in two sections that flare slightly at the center of the front and back; it is sewed on without gathers and stands out gracefully. The waist will develop satisfactorily in satin brocade, taffeta, fancy silk, velours, cloth, crêpon or similar silken and woollen textures, and may be decorated with rich jet, jewelled or metallic passementerie, gimp, fancy bands or lace. Although the style itself is very modest and unassuming it may be made fanciful by the addition of stylish collars, revers, bretelles, etc., for which patterns have been given in previous issues.

We have pattern No. 6519 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires three yards and three-fourths of material twenty-two inches wide, or two yards and an eighth forty-four inches wide, or a yard and seven-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

LADIES' EVENING WAIST, WITH HIP-ROLLS, WHICH MAY BE OMITTED.

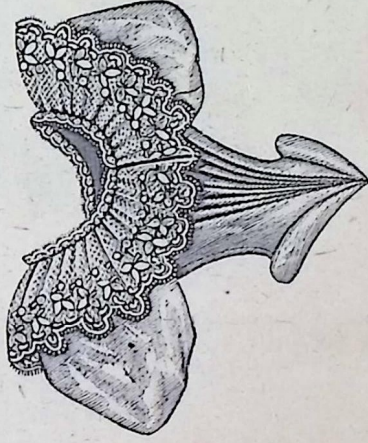
(For Illustrations see this Page.)

No. 6527.—Light *vrille* and white lace are associated in this waist at figure No. 462 in this magazine.



6527
*View Without Bertha
Bretelle and Hip-Rolls.*

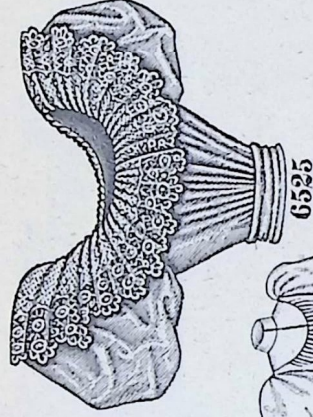
The waist is wonderfully improving to slender figures and is here depicted made of satin and lace edging. It is shaped in low, round outline at the top, and its lower edge describes a becoming point at the center of the front and back. The fronts and back



6527
Front View.

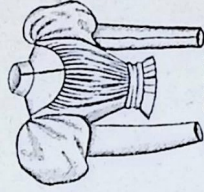
LADIES' EVENING WAIST, WITH HIP-ROLLS, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)



6525

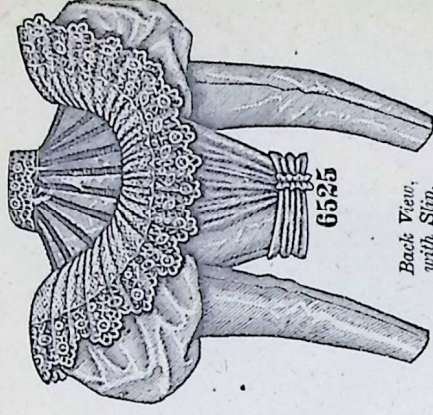
Front View, without Slip.



6525

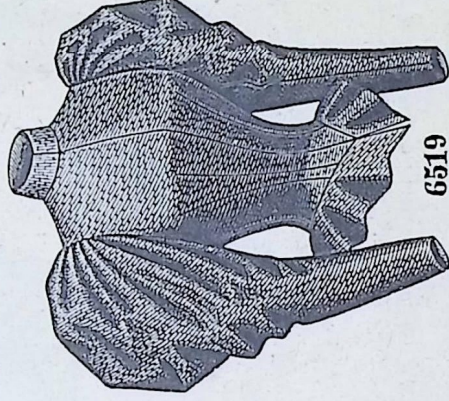
*Front View, with Slip and
without Bertha-Bretelle.*

LADIES' BABY WAIST, WITH REMOVABLE SLIP.
(For Description see Page 517.)



6525

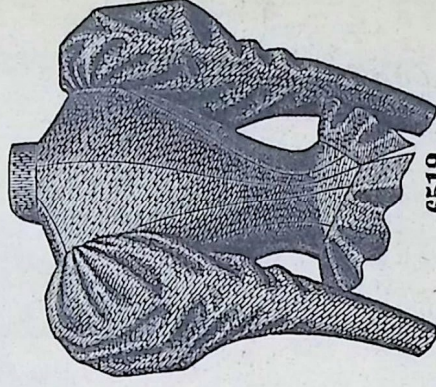
*Back View,
with Slip.* (COPYRIGHT.)



6519

Front View.

LADIES' BASQUE-WAIST, WITH CIRCULAR RIPLE SKIRT, WHICH MAY BE OMITTED. (COPYRIGHT.)
(For Description see Page 518.)



6519

Back View.

plaits flare prettily upward and are stayed by tackings to a body lining that is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam. Following the lower edge of the waist are rolls of satin filled with hair; they are sufficiently large at the sides to give roundness at the hips and a slender effect to the waist; and the tapering ends meet at the center of the front and back. If the rolls are undesirable, they may be omitted, as shown in the small engraving. The short puff sleeves, which are mounted on smooth linings, are gathered at the top and bottom to spread in balloon fashion on the shoulders and droop in soft folds and wrinkles below. At the neck is a deep Bertha-bretelle of lace, above which rises a dainty frill of narrow lace. The bretelle may be omitted, if undesirable.

The waist is a very good style for developing satin, brocade, *peau de soie*, crystal Bengaline, Ondine and the various other stately silks devoted to ball, reception or opera toilettes. *Crêpe de Chine*, Lansdowne, Surah, crêpon and many other dainty silks and fine woollens are also adaptable to the mode, and lace, *chiffon* edging, ribbon, beading, passementerie, etc., may contribute attractive garniture.

We have pattern No. 6527 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist for a lady of medium size, requires

are separated by under-arm gores and are disposed with pretty fullness by gathers at the top. The fulness below the waist-line is measure.

three yards and three-fourths of satin twenty inches wide, and frill finish. If a less fanciful waist be desired, the crush collar, three yards and an eighth of lace edging five inches wide. Of one vest and caps may be omitted, as shown in the small engraving. This waist may accompany a full, gored or Mar-

quise skirt to complete a charming Autumn toilette for the house or promenade. It will make up acceptably in Bengaline, faille, armure, hopsacking, cloth, serge, vicuna, vigogne, wool Bengaline, poplin and numerous other fabrics of either silken or wool-

len texture. The mode is especially adapted to a combination of materials, and velvet or plain or fancy silk will unite beautifully with any woollen fabric.

LADIES' WAIST.

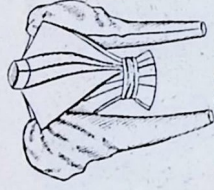
(For Illustrations see this Page.)

No. 6523.—Other views of this waist are given at figures Nos. 455 D and 456 D in this magazine. The garment is also pictured at figure No. 7 on the Ladies' Plate for Winter, 1893-'94.

The waist is fashioned in a style that is becoming to stout figures and improving to those that are too slight. It is here represented developed in a pretty combination of woollen dress goods and silk, and is arranged upon a body lining adjusted by the usual number of darts and seams. The fronts are closely adjusted by double bust darts taken up with the corresponding darts in the lining.

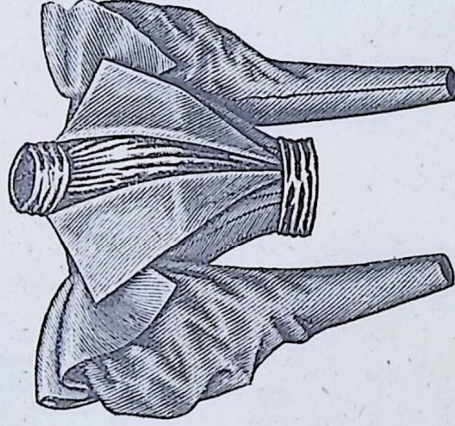
fronts and are reversed in fashionably broad lapels, between which is disclosed a full silk vest that is softly wrinkled by gathers at the top, the fullness below the bust being plaited to a point at each side of the closing, which is made invisibly at the center. The back edges of the vest are permanently sewed to the lining fronts. The fronts are separated by under-arm gores from the seamless back, which is smooth at the top, the fullness at the waist-line being drawn closely to the center by two short rows of shirring. The waist is encircled by a crush belt, which is gathered and frilled at the ends and closed invisibly at the center of the back. The leg-of-mutton sleeves are fashionably full at the top, where they are gathered to produce the broad-shouldered effect of prevailing modes; they are arranged upon smooth, coat-shaped linings and are rendered fanciful by quaint caps, which are included in the arms'-eyes and shaped to stand out broadly in ripples upon the shoulders, their ends being narrowed slightly.

At the neck is a standing collar covered with a crush collar, which vailing modes. The long sleeves are in coat shape and may be made is closed at the left shoulder seam, the overlapping end having a up with full Empire puffs, which extend nearly to the elbow and



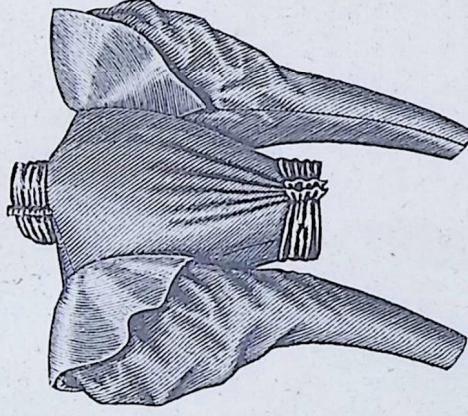
6523

View without Caps, Vest and Crush Collar.



6523

Front View.



6523

Back View.

LADIES' WAIST.

(For Description see this Page.)

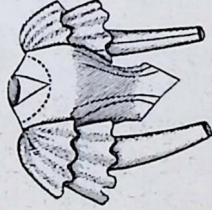
LADIES' EVENING WAIST.

(For Illustrations see this Page.)

No. 6556.

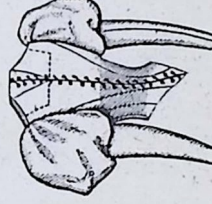
This waist is also shown at figures Nos. 445 D and 448 D in this issue. It is also pictured at figure No. 9 on the Ladies' Plate for Winter, 1893-'94.

One of the most popular waists to accompany trained skirts or those of dancing length is here pictured made of white satin and lace edging. It may be fashioned with a high neck or a round, pointed or square neck, and with long sleeves having puffs or frills, or with short puff-sleeves, or short double-frill sleeves, as preferred, the several styles being shown in the engravings. The faultless adjustment is accomplished by double bust darts and under-arm and side-back gores, and the closing is made at the center of the back with a silk lac-



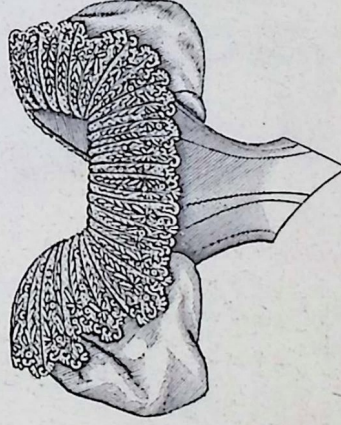
6556

Front View, with High Neck, and Long Sleeves with Frills.



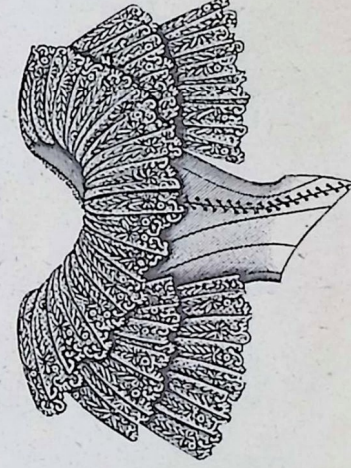
6556

Back View, with High Neck, and Long Sleeves with Puffs.



6556

Front View, with Low Square Neck and Short Puff Sleeves.



6556

Back View, with Low Round Neck and Short Frill Sleeves.

LADIES' EVENING WAIST.

(For Description see this Page.)

The lower edge of the basque forms a well defined point at the center of the front and back and arches becomingly over the hips. The square and low round neck will usually be finished as illustrated with a deep gathered Bertha-bretelle of lace edging, which stands out upon the sleeves to impart the broad-shouldered effect of pre-

ed effect of pre-

spread in balloon style, or else with deep double frills of lace that are gathered along the top and droop very softly all round the arms.

The waist is fashioned in a style that is universally becoming, and it may appropriately form part of a ball, reception, dinner or opera toilette. It will make up attractively in *satén duchesse*, crystal Bengaline, Ondine, *orillé*, *peau de soie* or *peau de cygne* and various

handsome silks, and with equally artistic results in *crépon*, *vailing*, *albatross* and other dainty woollens, *Point de Gène*, *Bruxelles* or silk lace may be chosen for the frills or they may be formed of embroidery. The puffs will often be made of velvet, Bengaline or Ondine when the rest of this garment is of silk or dress goods.

We have pattern No. 6556 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the waist with puff sleeves for a lady of medium size, requires three yards and three-fourths of silk twenty inches wide and three yards of lace edging seven inches and a fourth wide. Of one material, it needs four yards and a half forty-four inches wide, or two yards and a fourth fifty inches wide. The waist with frill sleeves requires three yards of silk twenty inches wide, and four yards of lace edging nine inches and a half wide, and three yards of lace edging seven inches and a fourth wide. Of one material, it needs five yards and five-eighths twenty-two inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty inches wide.

Price of pattern, 1s. or 25 cents.

—0—

FANCY MUFF AND COL- LAR.

(For Illustrations see this Page.)

No. 6561.—

These dainty accessories of a Winter toilette are portrayed made of velvet, silk and lace edging and trimmed with lace, fur and ribbon. The muff consists of an outside section of velvet, the ends of which are joined in a seam at the top, and a lining of silk. The outside is lined with crinoline and drawn up at the top by a short row of gathers in the seam; and two rows of shirring several inches from the side edges form pretty frills that flare to reveal an underfacing of

silks in a dainty manner. The ends of the lining are joined in a seam of silk each twenty inches wide. Price of pattern, 7d. or 15 cents.

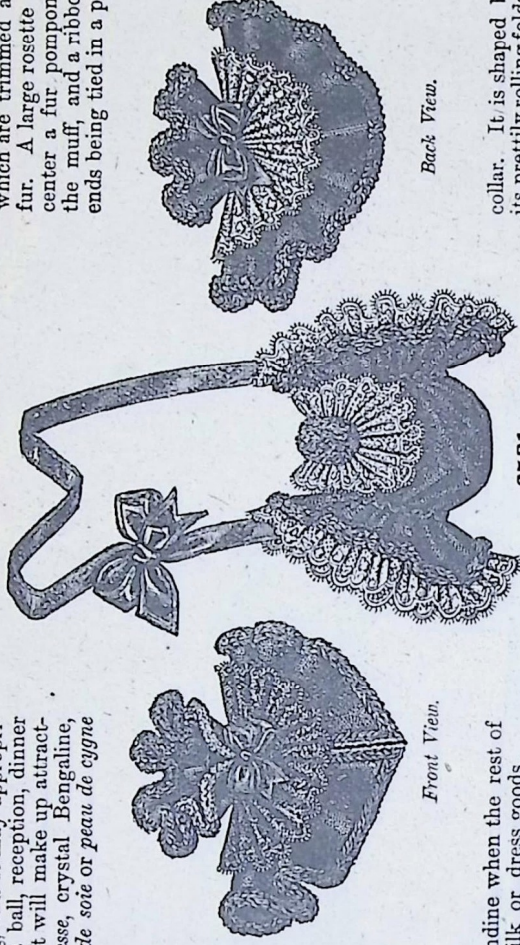
at the top, and its side edges are turned under and shirred to form droop pretty beyond the outside frills, which are trimmed along their edges with fur. A large rosette of lace having in its center a fur pompon decorates the top of the muff, and a ribbon guard is worn, its ends being tied in a pretty butterfly bow at the right side.

The fanciful collar, which will prove an attractive safeguard against cold weather, has a rather deep ripple cape-collar that is round at the back, slightly pointed at the front and rolls in flutes upon the shoulders after the manner of a ripple collar. It is shaped by a center seam, and its prettily rolling folds, which result wholly from its peculiar shaping, are held in place by short straps tacked underneath. Rising high about the neck is a standing ripple-collar, which is also shaped by a center seam; its ends are narrowed slightly and rounded to flare becomingly at the throat, and tackings to a moderately high curate collar preserve the well-defined flutes or ripples.

A frill collar of lace lies softly on the cape collar, and along its top is arranged a wrinkled ribbon upon which a butterfly bow of ribbon is coquettishly placed at the center of the front and back. The collar is closed at the throat. The free edges of the ripple cape-collar and ripple standing-collar are decorated with fur. The collar is lined throughout with silk.

A muff and collar developed in velvet, plush, satin, brocade or cloth, and daintily trimmed with lace, fur and ribbon, will form a comfortable accessory to a tailor gown or any street toilette worn either with or without a top garment or wrap. These accessories may be made up *en suite* or in decided contrast to the costume they are to accompany.

We have pattern No. 6561 in three sizes, small, medium and large. In the medium size, the collar will need one yard of velvet and a yard and three-eighths of silk each twenty inches wide, and a yard and seven-eighths of lace edging five inches and a fourth wide. The muff requires five-eighths of a yard of pattern, 7d. or 15 cents.



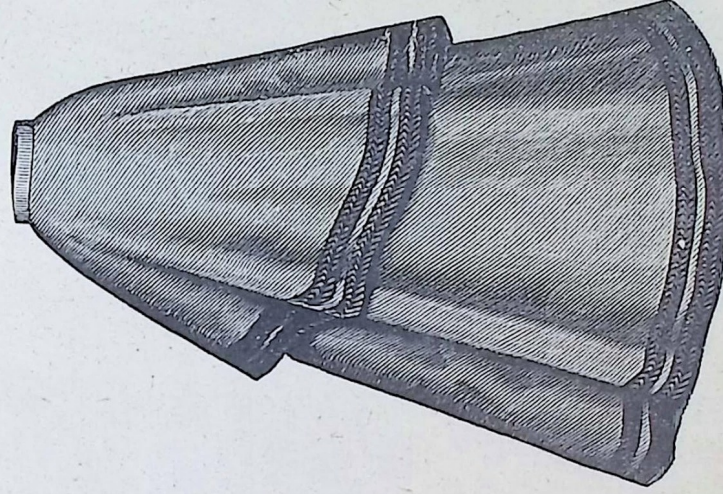
6561

FANCY MUFF AND COLLAR. (COPYRIGHT.)

(For Description see this Page.)

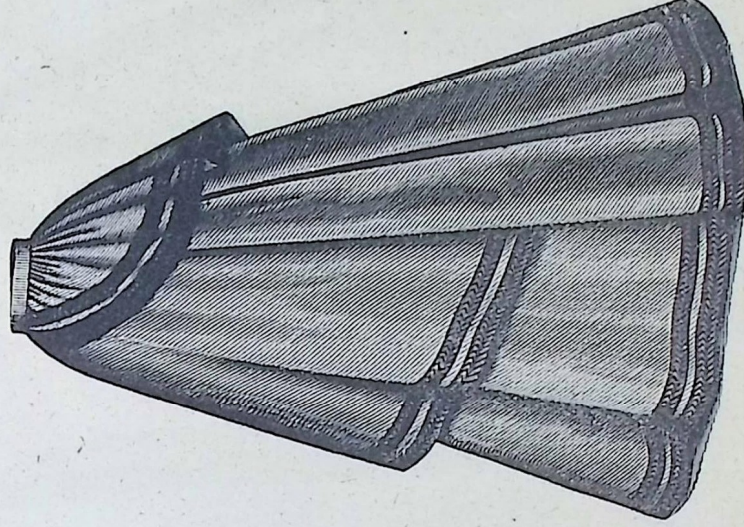
Front View.

Back View.



6535

Right Side-Front View.



6535

Left Side-Back View.

LADIES' SKIRT. (ALSO KNOWN AS THE SERPENTINE SKIRT.) (COPYRIGHT.)

(For Description see Page 522.)

LADIES' SKIRT. (ALSO KNOWN AS THE SERPENTINE SKIRT.)
(For Illustrations see Page 521.)

No. 6535.—Other views of this skirt may be observed at figures Nos. 455 D and 456 D in this DELINEATOR, and at figure No. 7 on the Ladies' Plate for Winter, 1893-'94.

The skirt is the latest novelty in the world of fashion, and is here portrayed developed in woollen goods of a soft, clinging nature. The skirt has a wide front fashioned in circular Empire style, and is joined to the back in seams that come well toward the back and are concealed beneath the folds of a broad box-plait arranged at each side of the back, the front folds of the box-plaits overlapping a deep, forward-turning plait in each side of the front. It falls at the front and sides in the gracefully rolling folds peculiar to the Empire modes, and the box-plaits widen gradually to the lower edge, where the skirt measures about four yards and a half in the medium sizes. A very deep underfacing of canvas or crinoline is added to produce the flare now considered essential to a well hanging skirt. The serpentine portion is arranged upon the skirt with double-skirt effect at the front; it is deep at the left side, where it passes into the side seam, and is gradually narrowed to a point at the other end, which crosses the back to the left side. The shaping of the serpentine portion produces a smooth adjustment at the top of the front and sides and gracefully rolling flutes below, and at the back it is gathered across the top. A placket is finished at the left side seam, and the top of the skirt is completed with a belt. The lower edges of both the skirt and serpentine portion are ornamented with two rows of braid.

The skirt is unique in design and is especially adapted to tall, slender figures. It will develop exquisitely in soft silks and woollens and silk-and-wool novelties. Illuminated serge, whipcord, hopsacking, bourretted woollens, chevot and various other stylish woollens are selected for skirts of this kind, and handsome garniture may be contributed by soutache or serpentine braid, ribbon ruchings, ribbon, gimp or several rows of machine-stitching.

LADIES' UMBRELLA COLLAR.

(For Illustrations see this Page.)

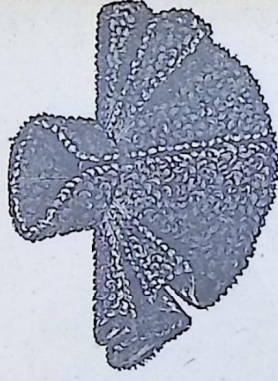
No. 6549.—This stylish collar is given a different portrayal at figure No. 2 on the Ladies' Plate for Winter, 1893-'94.

In this instance the engravings show the collar made of cloth to match a special top-garment and also of Astrakhan to wear independently with any top garment. The collar is a very stylish accessory and is com-



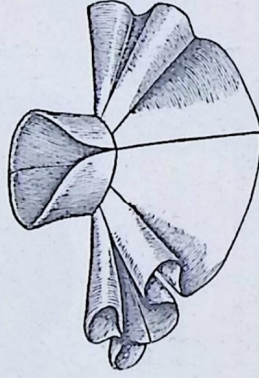
6549

View Showing Standing Collar Turned Down.



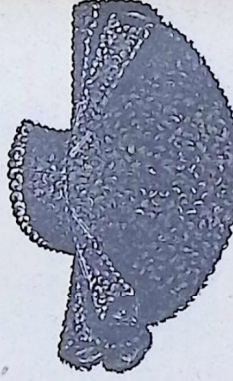
6549

Front View.



6549

Front View.

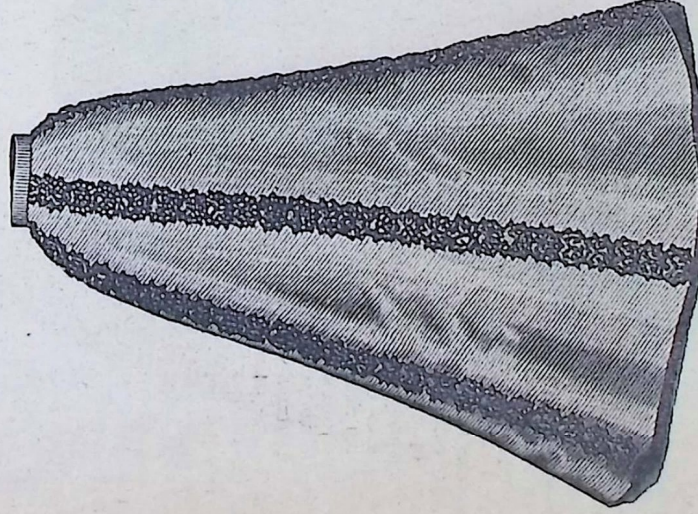


6549

Back View.

LADIES' UMBRELLA COLLAR. (COPYRIGHT.)

(For Description see this Page.)

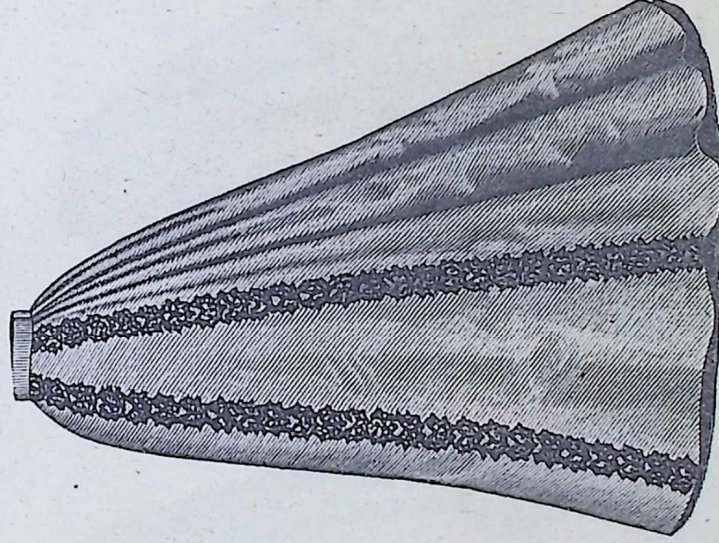


6535

Side-Front View.

LADIES' SKIRT, WITH FIVE UMBRELLA-GORES AND WHOLE BACK. (COPYRIGHT.)

(Description see Page 523.)



6535

Side-Back View.

LADIES' SKIRT, WITH FIVE UMBRELLA-GORES AND WHOLE BACK. (COPYRIGHT.)

(Description see Page 523.)

fortable as well, affording needful protection to the throat and chest in severe weather. It consists of a high standing collar with rounding ends, and a deep umbrella collar, which is shaped in gores that are joined by a center seam and four seams at each side. The umbrella collar is smooth at the front and back and falls on the shoulders in deep flutes or ripples that spread prettily to the edge and are stayed by tapes tacked underneath. The standing collar rises high about the neck and is shaped so that it may be worn turned down, if preferred, as shown in the small engraving. The collar is usually lined with silk, and is closed invisibly at the throat.

This charming accessory to a Winter toilette may match the gown or top garment over which it is worn or it may be developed in velvet, satin, Bengaline, Ondine, cloth or some other prettily contrasting fabric. An edge decoration of gimp, furi, braid, etc., may be added, although garniture is not really necessary to the good effect.

We have pattern No. 6535 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, calls for ten yards and three-fourths of material twenty-two inches wide, or six yards and a fourth forty-four inches wide, or five yards and a fourth fifty inches wide. Pattern, 1s. 6d. or 35 cents.

although garniture is not really necessary to the good effect.

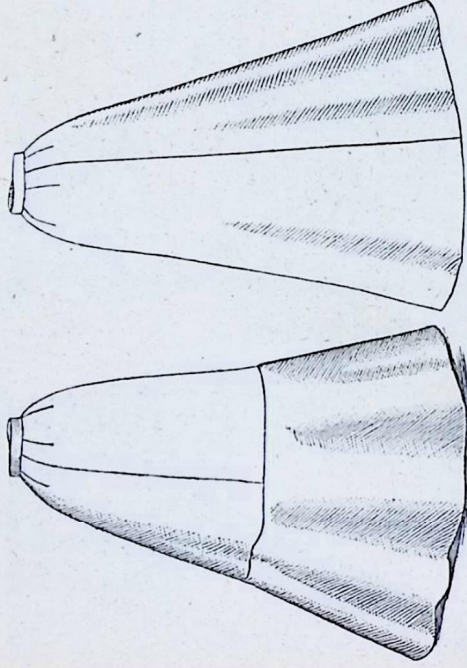
We have pattern No. 6549 in three sizes, small, medium and large. In the medium size, the collar needs a yard and three-eighths of material twenty-two inches wide, or five-fourths of a yard forty-four inches wide, or five-eighths of a yard fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' SKIRT, WITH FIVE UMBRELLA-GORES AND WHOLE BACK.

(For Illustrations see Page 522.)

No. 6511.—This skirt forms part of the handsome toilette shown at figure No. 457 D in this *Delineator*, the materials being French cashmere and figured silk, and the trimmings jet ornaments and passementerie. It is again shown at figure No. 10 on the Ladies' Plate for Winter, 1893-94.

The skirt is here pictured made of dress goods of a fashionable



6559

View of Under Skirt with Flounce.

6559

View of Under Skirt without Flounce.

variety and shade, and is one of the most graceful of the Empire modes. It consists of five umbrella-gores and a seamless back-gore; the umbrella-gores are becomingly narrowed at the top, where just enough fulness is allowed to secure an easy adjustment over the hips, and flare broadly at the bottom after the manner of a half-open umbrella. The fulness at the back is massed in coarsely drawn gathers and spreads in *volutes* to the lower edge. All the seams of the skirt are overlaid with bands of rich passementerie. The skirt measures at the bottom about three yards and a half round in the medium sizes and flares broadly, and the distended effect may be emphasized by an underfacing of canvas, moireen or crinoline. The placket is made at the center of the back, and the top of the skirt is finished with a belt.

The skirt will develop richly in brocade, faille, Bengaline, taffeta, velours, ombré and similar silken and woollen fabrics, and may be decorated with lace insertion, ruchings of ribbon, embroidered bands or pipings of fur of any preferred variety.

A handsome skirt to accompany one of the jaunty new surfaced serge, trimmed at the bottom with a three-inch band of gold braid, over which is disposed vertical straps of white serge. We have pattern No. 6511 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires eight yards and three-fourths wide, or three yards and a half forty-four inches pattern, 1s. 3d. or 30 cents.

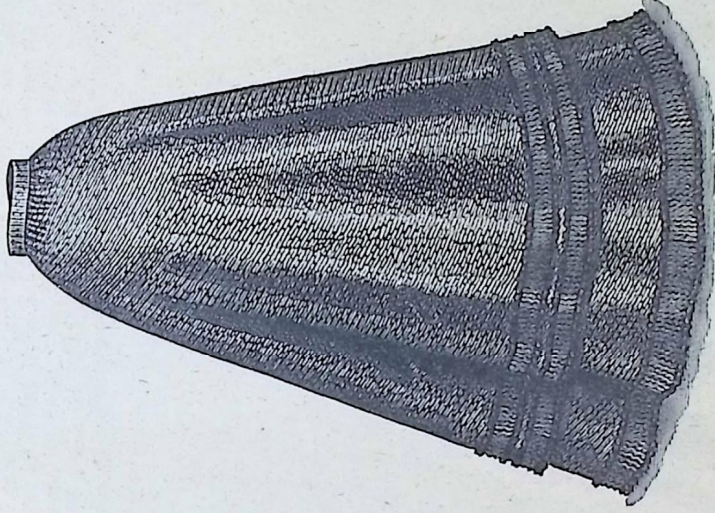
LADIES' DOUBLE SKIRT, HAVING CIRCULAR UPPER-SKIRT, AND FIVE-GORED UNDER-SKIRT WITH CIRCULAR FLOUNCE.

(For Illustrations see this Page.)

No. 6559.—Other views of this skirt are presented at figures Nos. 451 D, 452 D and 454 D in this magazine.

The double skirt is one of the most pronounced novelties of the season, and is here pictured made of mixed dress goods of a seasonable variety and tastefully trimmed with black fancy braid. The under-skirt is fashioned in the popular five-gored style, and undermeasures at the bottom about two yards and three-fourths in the medium sizes. The admired flare is observed and may, if desired, be emphasized by an underfacing of moireen or canvas. A smooth adjustment over the hips is accomplished by means of a dart at each side of the center of the front-gore and two darts in each side-gore; the fulness of the back-gores being collected in gathers at the top and spreading toward the lower edge in well defined folds. Arranged upon the under skirt and extending to the knees is a deep, circular flounce, which is shaped to fit smoothly at the top and to fall in a succession of pretty rippling folds. The upper skirt is in circular style and has bias back edges which are joined in a center seam; it is becomingly smooth at the top at the front and sides, where only just enough fulness is allowed to secure an easy adjustment over the hips, and at the back the fulness is gathered at the top and falls to the lower edge in folds that spread in fan fashion. The upper skirt measures the same as the circular flounce at the bottom—three yards and a-half round in the medium sizes—and the graceful undulating curves at the front and sides of the upper skirt below the hips fall in with the folds of the flounce. The flounce is neatly trimmed with a row of wide fancy braid, and two rows of narrower braid decorate the lower edge of the upper skirt. The under skirt may be worn with or without the flounce and upper skirt, as shown in the illustrations.

The skirt will make up attractively in cloth, velours, camel's-hair, serge, tweed, homespun and similar fabrics in the admired shades

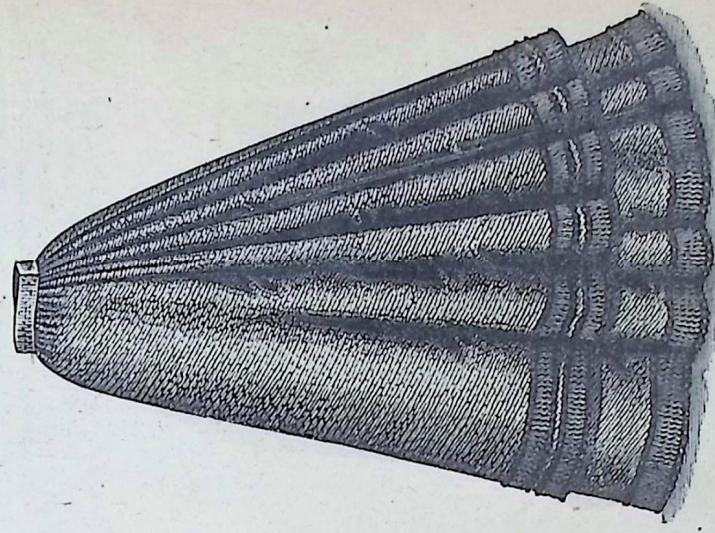


6559

Side-Front View.

LADIES' DOUBLE SKIRT, HAVING CIRCULAR UPPER-SKIRT, AND FIVE-GORED UNDER-SKIRT WITH CIRCULAR FLOUNCE. (COPYRIGHT.)

(For Description see this Page.)



6559

Side-Back View.

of prune, plum, Havane, navy, mahogany and dark-stone, and may be decorated with bands of fur, gimp, passementerie and fancy braid or a severe finish of machine-stitching, the latter being always in order. When the skirt is made of heavy material the under skirt will generally be of taffeta, Surah or some other silk, and a dust ruffle of the same will provide a neat finish.

We have pattern No. 6559 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt with the under skirt of the material requires twelve yards and

a half of goods twenty-two inches wide, or seven yards and a half forty-four inches wide, or six yards and a fourth fifty inches wide. The skirt with the under skirt of lining requires eight yards and three-fourths twenty-two inches wide, or four yards and a half forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' DRESS SLEEVE, WITH RIPPLE CAP, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6515.—In these days the sleeve is one of the most important items of the gown, instead of as formerly being merely a necessary adjunct. The one here pictured made of dahlia dress goods is especially pleasing, introducing the drooping puff and ripple cap, the rippled and fluted effect, by-the-by, being largely sought after this season. The sleeve is in coat-sleeve style, with the customary inside and outside seams, and is made with comfortable fulness at the top. Over the sleeve is disposed a balloon puff of great width which extends midway to the elbow; it is gathered at the top and bottom and flares gracefully toward the lower edge. Topping the puff is a ripple cap, which is very broad on the shoulders and narrowed becomingly under the arm; it is shaped to fit smoothly at the top and to fall about the arm in a series of undulating curves. The lower edges of the cap and sleeve are tastefully decorated with three rows of narrow silk braid. The sleeve may be made up without the cap, as shown in the small illustration.

The mode will develop exquisitely in silk, satin, vailing, crépon, hopsacking, silk-and-wool diagonal, velours, *épingeline* and cashmere and may be decorated with jet, passementerie, embroidered bands, plain and fancy braid, gimp, galloon, ribbon, beading interlaced with narrow ribbon, etc. A dainty sleeve to form part of a handsome house toilette of *réséda* crépon was made by using *écru* guipure lace for the sleeve, crépon for the puff, and black satin of a fine glossy quality for the cap.

We have pattern No. 6515 in seven sizes for ladies from nine to fifteen inches, arm measure, measuring the arm about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires four yards of material twenty-two inches wide, or two yards and seven-eighths

LADIES' SEVEN-GORED RIPPLE SKIRT.

(For Illustrations see this Page.)

No. 6560.—At figure No. 453 D in this magazine this skirt forms part of a stylish toilette made of crépon and velvet and trimmed with velvet pipings. The skirt

is also shown at figure No. 9 on the Ladies' Plate for Winter, 1893-'94.

The fancy for ripple or fluted effects which is so pronounced a feature of prevailing styles has extended to skirts, a notably graceful example of the mode being presented in this instance developed in a seasonable variety of woollen dress goods.

The skirt consists of seven gores, a narrow front-gore, two gores at each side and two back-gores, and flares widely at the bottom, where it measures about four yards round in the medium sizes. The distended effect may be emphasized by an underfacing of canvas, morreen or crinoline. At the top the skirt presents a smooth effect at the front and sides and coarse gathering at the back. It spreads in deep, funnel-shaped folds to the lower edge at the back, while below the hips it falls in a series of graceful ripples from which it takes its name. The top of the skirt is finished with a belt, and a placket is finished at the center seam. A unique and artistic decoration is afforded by gathered ruchings of ribbon applied on the lower part of the three seams at each side and terminated at the knees under fanciful bows.

The skirt will develop exquisitely in satin, brocade, faille, crystal, velours, hopsacking, silk-and-wool diagonal and similar silken and woollen fabrics. It may be richly trimmed with bands of fur, ruchings of velvet, braid in graduated widths, gimp and passementerie. The seams of the skirt may be outlined with gimp or insertion, with pleasing results. A handsome skirt to form part of a dancing toilette was made of rich white satin having a deep accordion-plaited flounce of white *mousseline de soie*, the flounce being shaped to form Vandykes at the top.

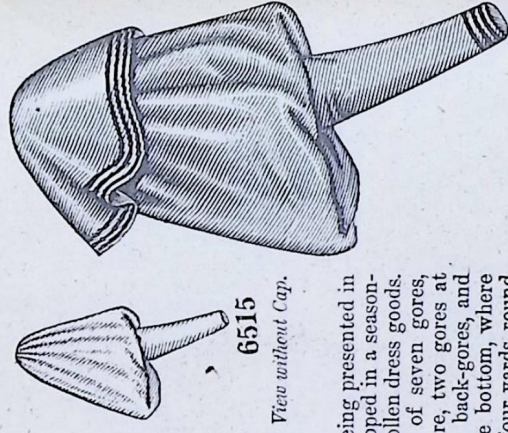
We have pattern No. 6560 in nine sizes for ladies from twenty to thirty-six inches, waistmeasure. Of one material for a lady of medium size, the skirt requires eight yards and an eighth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

No. 6560 in nine sizes for ladies from twenty to thirty-six inches, waistmeasure. Of one material for a lady of medium size, the skirt requires eight yards and an eighth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

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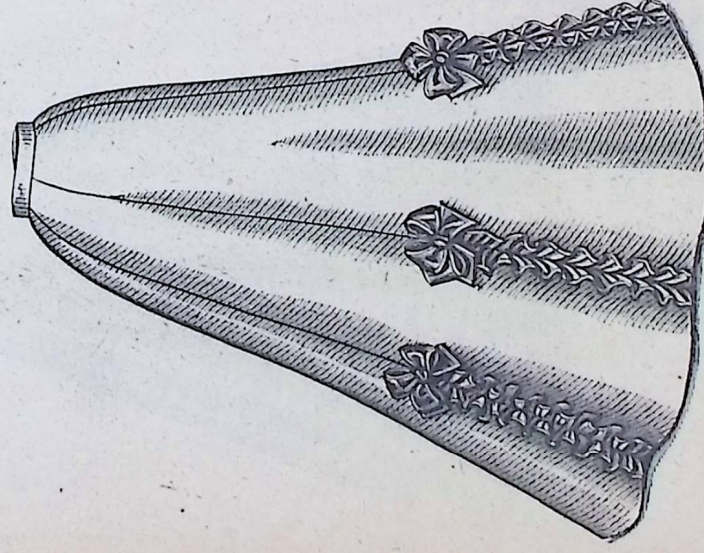
No. 6560 in nine sizes for ladies from twenty to thirty-six inches, waistmeasure. Of one material for a lady of medium size, the skirt requires eight yards and an eighth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, and a half fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.



View without Cap.

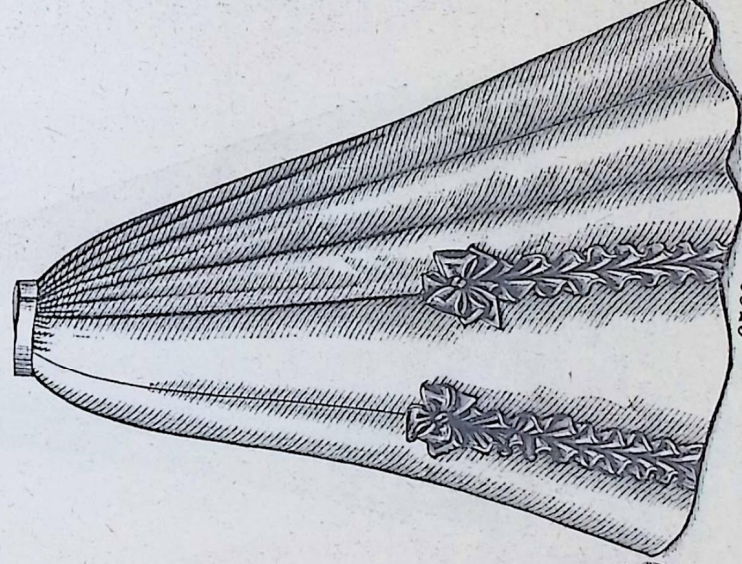
6515

LADIES' DRESS SLEEVE, WITH RIPPLE CAP, WHICH MAY BE OMITTED. (COPYRIGHT.) (For Description see this Page.)



6560

Side-Front View.



6560

Side-Back View.

LADIES' SEVEN-GORED RIPPLE SKIRT. (COPYRIGHT.) (For Description see this Page.)

thirty inches wide, or two yards and a fourth forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 5d. or 10 cents.

Styles for Misses and Girls.

FIGURE NO. 466 D.—MISSSES' TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 466 D.—This consists of a Misses' waist and two-

The skirt pattern, which is No. 6513 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 543.

Russian-blue vicuña was here selected for developing the artistic

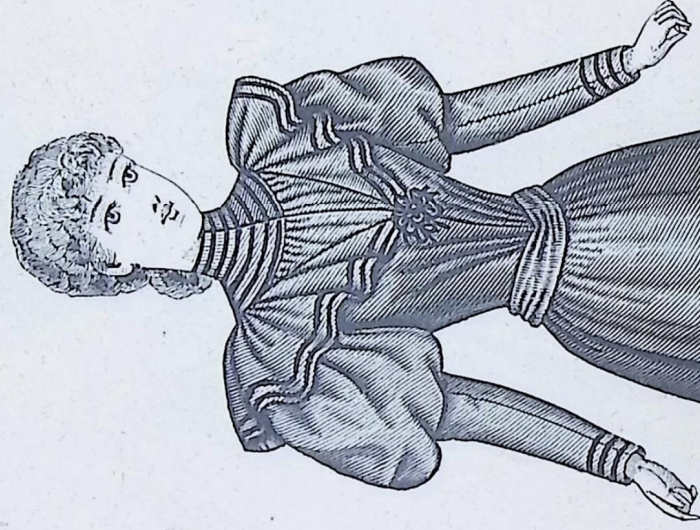


FIGURE NO. 466 D.

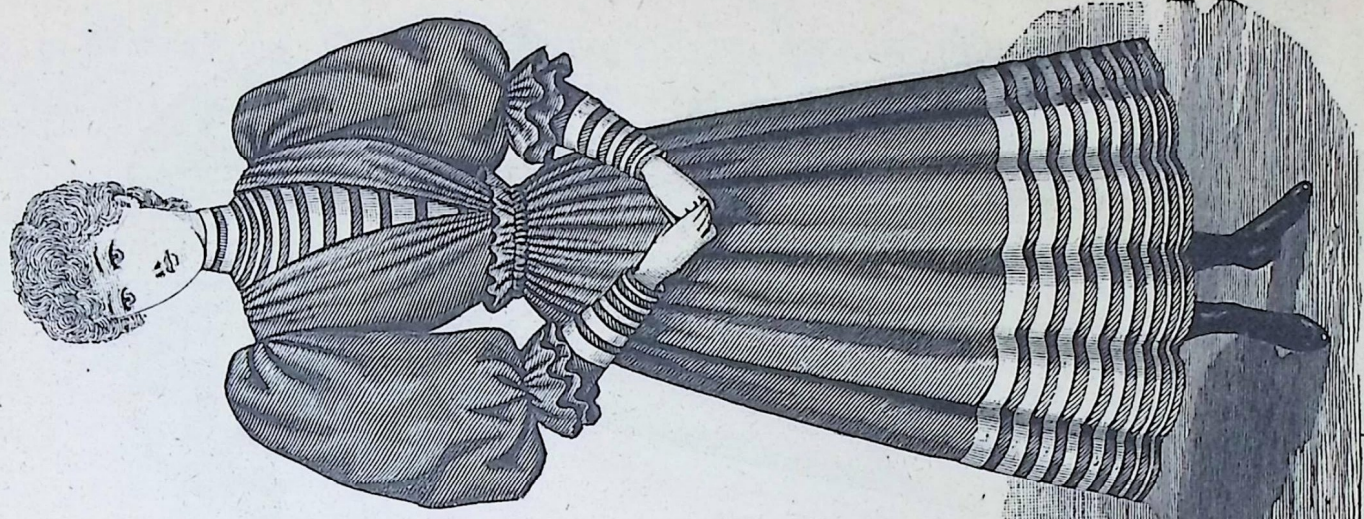


FIGURE NO. 467 D.

FIGURE NO. 466 D.—Misses' TOILETTE.—This consists of Misses' Waist No. 6526 (copyright), price 1s. or 25 cents; and Two-Piece Skirt No. 6513 (copyright), price 1s. or 25 cents. FIGURE NO. 467 D.—Misses' DRESS.—This illustrates Pattern No. 6546 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 535 to 537.)

piece skirt. The waist pattern, which is No. 6526 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 542 of this publication.

toilette, with black *déjà* ribbon for trimming. The skirt consists of a wide front and back joined in seams at the sides, and is gathered at the top to fall with pretty fullness about the figure. The lower

edge of the skirt is adorned with a self-headed frill of the material ornamented at the lower edge and also at the gathers with a row of *bêbê* ribbon; and a similar trimming is applied at the knee.

The waist is very fanciful in effect and is arranged on a high-necked lining that is fitted by single bust darts, under-arm and side-back gores and a curving center seam; and the closing is made

the closing, the plaits flaring becomingly upward. The lining revealed at the top with round-yoke effect is decorated with curved rows of ribbon, and rows of similar ribbon encircle the close-fitting standing collar. Enormous Empire puffs which extend midway to the elbows are mounted on the smooth, coat-shaped sleeves and drop gracefully from the shoulders, and each wrist is encircled

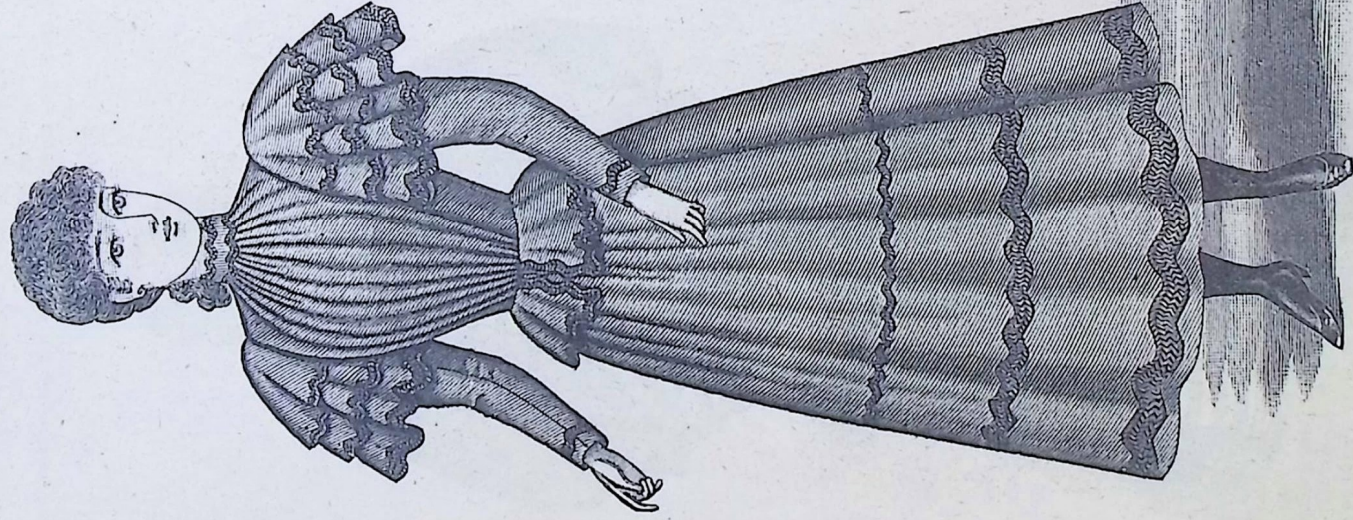


FIGURE NO. 468 D.

FIGURE NO. 468 D.—MISSES' DRESS.—This illustrates Pattern No. 6542 (copyright), price 1s. 3d. or 30 cents. FIGURE NO. 469 D.—MISSES' DRESS.—This illustrates Pattern No. 6558 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Page 538.)

invisibly at the center of the front. The waist has full fronts and smooth backs that flare from a little above the waist-line, revealing in V shape a full center-back and center-fronts that are shaped in low, round outline. The backs are joined in a center seam below the flare, and under-arm gores separate the backs from the fronts, which are smooth-fitting at the top, while at the lower edge the fulness is laid in forward-turning, overlapping plaits at each side of

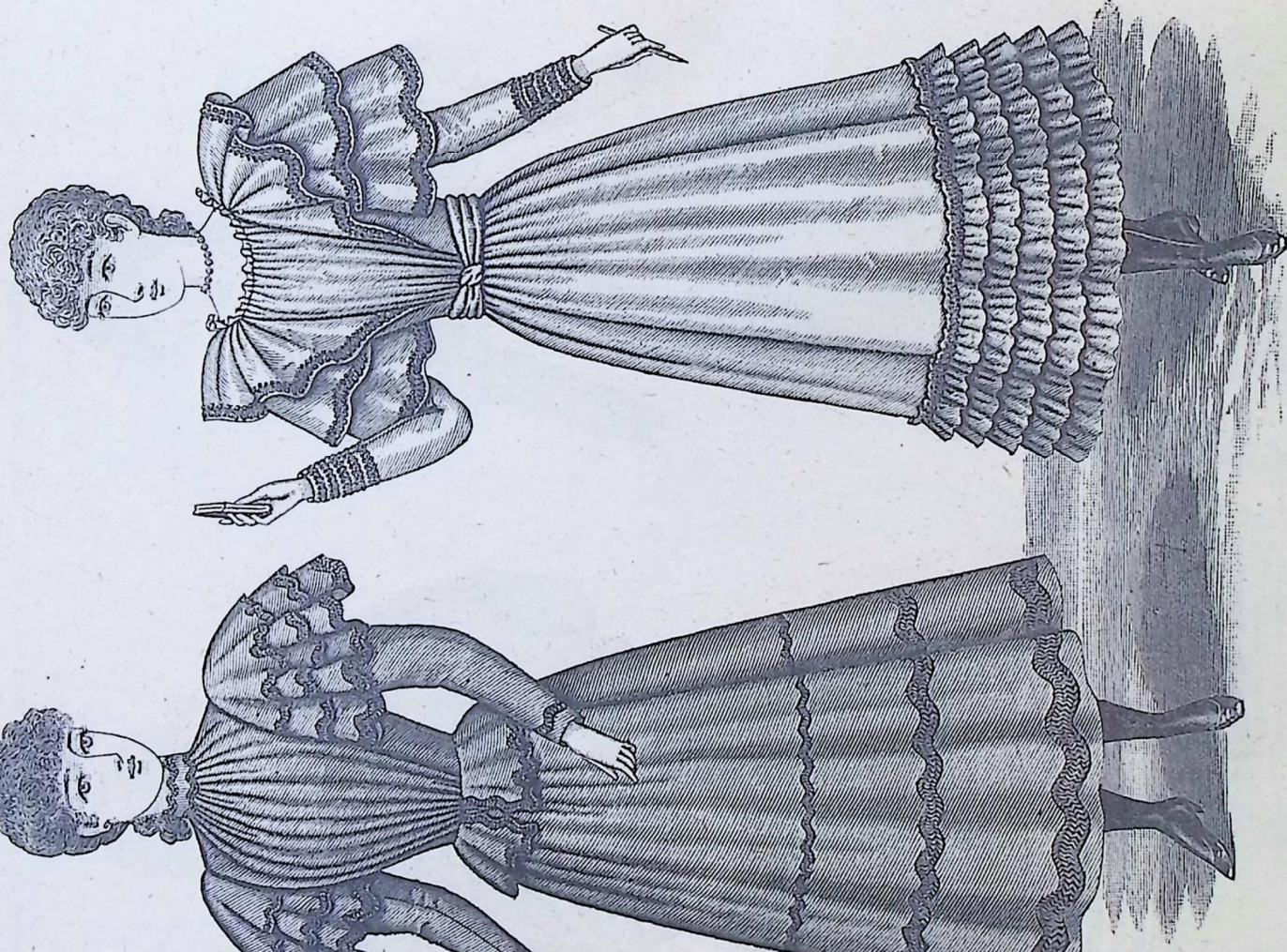


FIGURE NO. 469 D.

with three rows of *bêbê* ribbon. To the upper edges of the fronts and backs are joined gathered bretelles, which are of great width on the shoulders and taper to points at the ends; their free edges are outlined with two rows of ribbon, and a large rosette of ribbon is placed over their front ends. The lower edge of the waist is followed by a crush belt, that is shirred and frilled at the ends and drawn up at the center of the front by a short row of gathers. The

waist may be made with a low, round neck and short sleeves.

Very dainty gowns may be developed by the mode in cloth, hop-sacking, velours, *épingeline* or camel's-hair, and any of these fabrics may be pleasingly associated with velvet, satin or Bengaline. Hercules, *soutaché*, mohair or fancy braid, gimp, galloon, passementerie, ruffles, ruchings or frills of ribbon, Persian bands, etc.,

which is No. 6546 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 535 of this magazine.

The dress is here represented made of dark-blue serge, with white worsted braid in graduated widths for decoration. The round waist is shaped by single bust darts and under-arm and side-back gores,

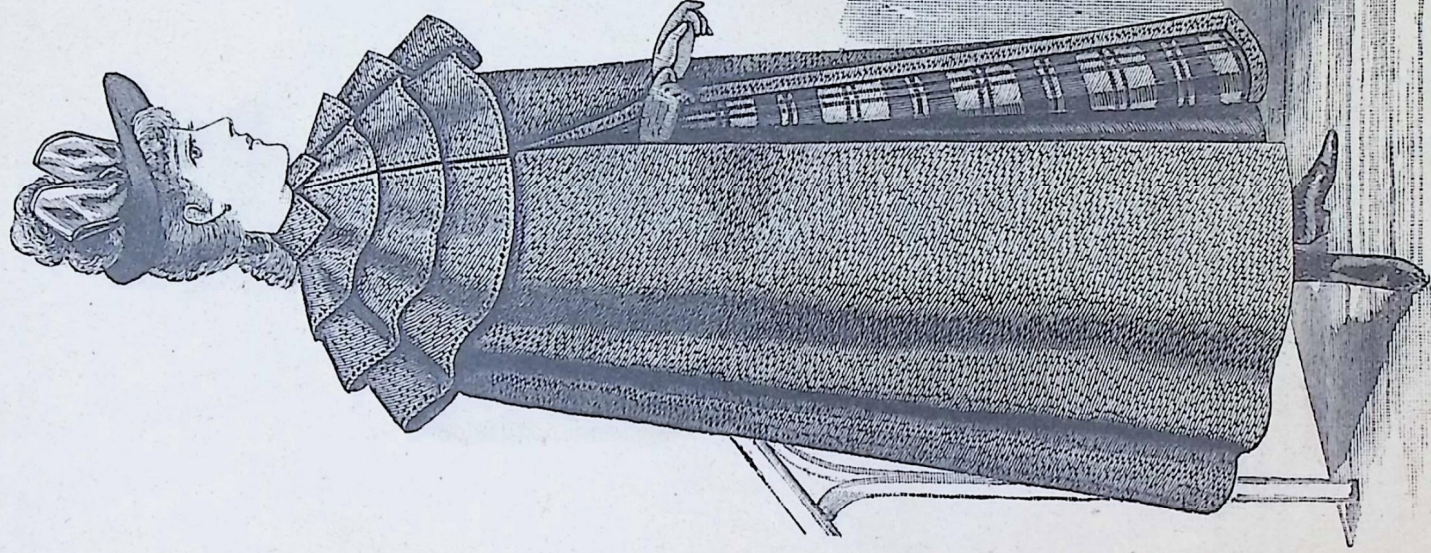


FIGURE NO. 470 D.

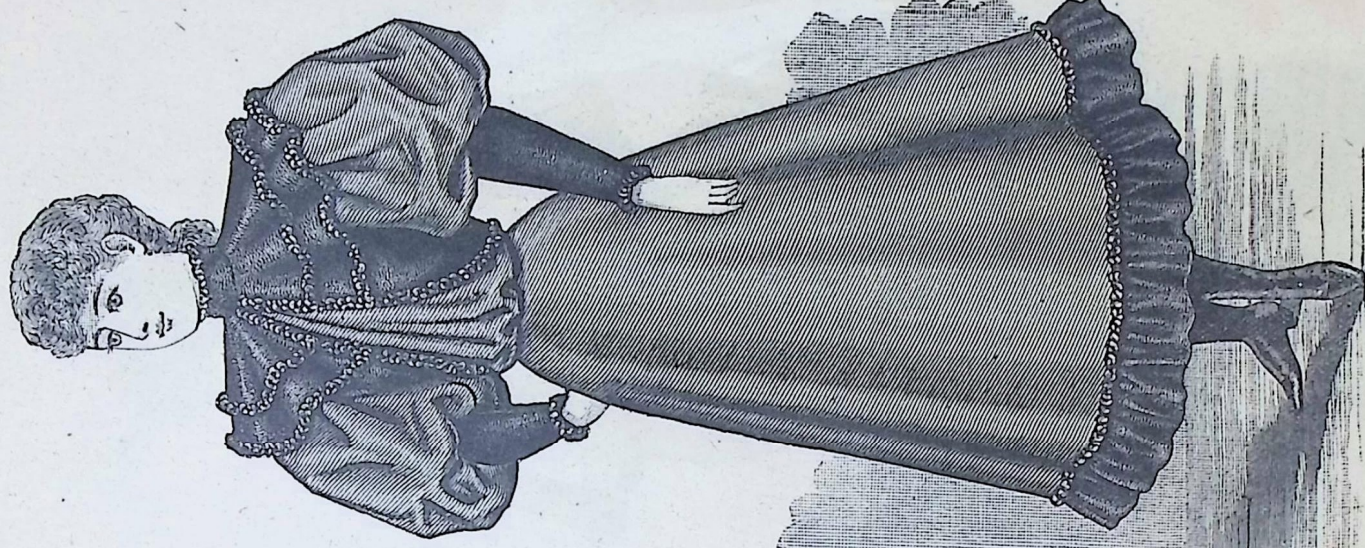


FIGURE NO. 471 D.

FIGURE NO. 470 D.—MISSSES' CIRCULAR CLOAK.—This illustrates Pattern No. 6514 (copyright), price 1s. 3d. or 30 cents. FIGURE NO. 471 D.—MISSSES' COSTUME.—This illustrates Pattern No. 6518 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 530.)

will afford suitable garniture, the style admitting of various modes of application.

FIGURE NO. 467 D.—MISSSES' DRESS.

(For Illustration see Page 535.)

FIGURE NO. 467 D.—This illustrates a Misses' dress. The pattern,

and the closing is made invisibly at the center of the back. The surplice fronts and surplice backs are separated by under-arm gores and joined in shoulder seams; and the fulness is prettily disposed by gathers at the shoulder edges and also along the lower edges at the center of the front and at each side of the closing. The portions of the waist revealed with the effect of a center-front and center-back are jauntily trimmed with curved rows of braid of grad-

uated width, the widest row being placed at the bottom. At the neck is a close-fitting standing collar, which is encircled by two rows of braid of moderate width. Very full puffs extending to the elbows are mounted on the smooth, coat-shaped sleeves; they are gathered at the top and bottom, the lower edge of each being finished with two frills of the material of unequal depth; and the exposed portions of the sleeves are trimmed with encircling rows of braid in graduated widths, the narrowest being at the bottom. The full, straight skirt is deeply hemmed at the bottom and is trimmed almost

ured India silk, silk muslin, crêpon, embroidered vailing or challis will usually be selected, with garnitures of lace or ribbon.

FIGURES NOS. 468 D AND 469 D.—MISSSES' DRESSES.

(For Illustrations see Page 535.)

FIGURE NO. 468 D.—This illustrates a Misses' dress. The pattern, which is No. 6542 and costs 1s. 3d. or 30 cents, is in seven

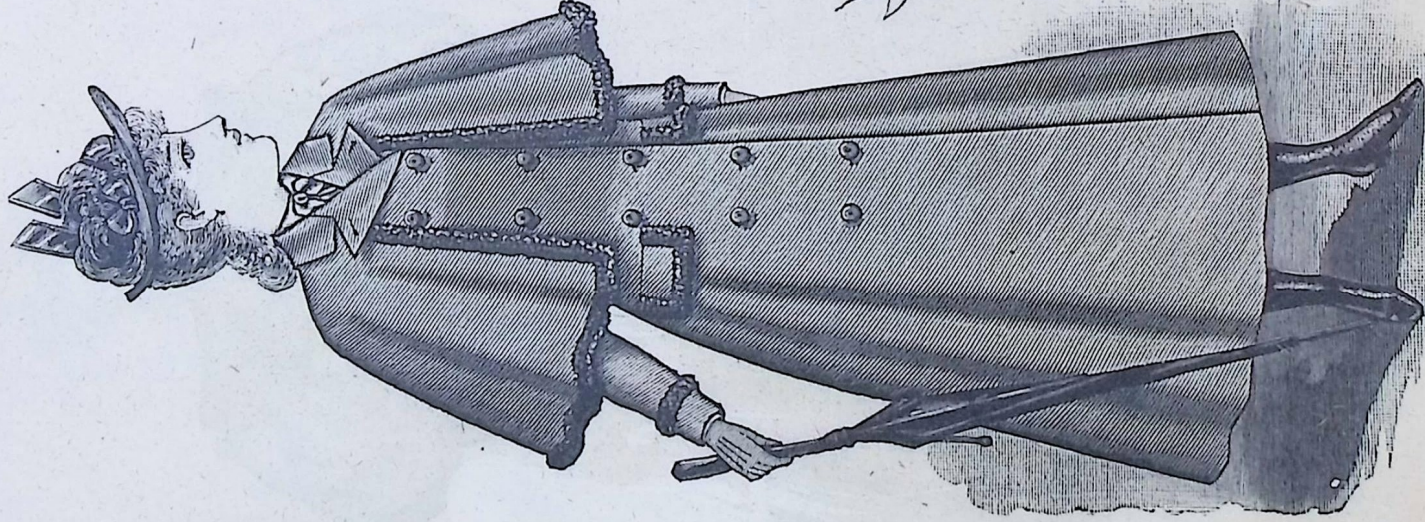


FIGURE NO. 472 D.

to the knee with graduated rows of braid, the widest row being placed at the top. The skirt is shirred near the top to form a frill heading and is lapped over the lower edge of the waist. The dress may be made up with a low Pompadour neck and elbow sleeves, and the neck edges may be finished with two frills of unequal depth.

Cloth, camel's-hair, tweed, serge or any of the bourretted suitings will make up charmingly in this way, and decoration may be supplied by velvet, Bengaline, all-over embroidery, guipure insertion, gimp, passementerie or fancy braid. For dressy wear, plain or fig-

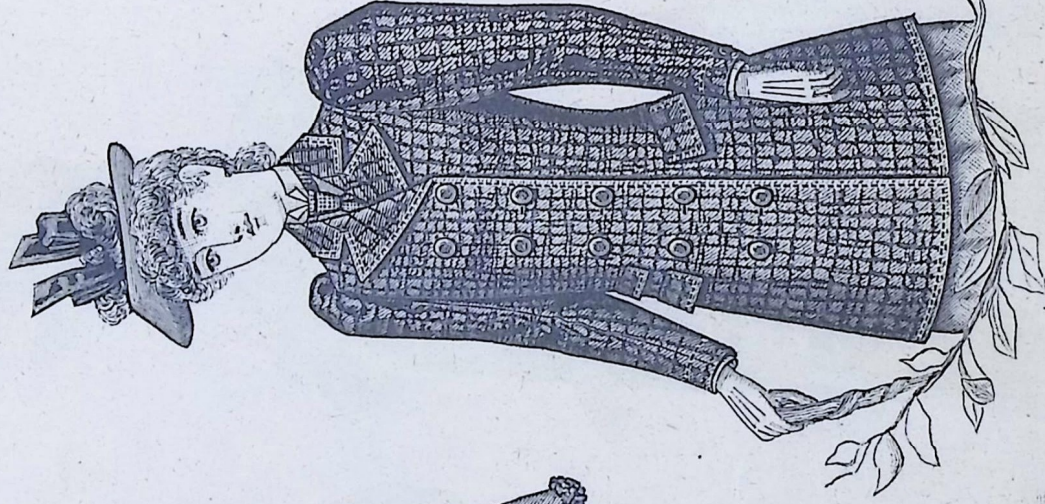


FIGURE NO. 473 D.

FIGURE NO. 472 D.—Misses' ENGLISH COAT.—This illustrates Pattern No. 6552 (copyright), price 1s. 3d. or 30 cents. FIGURE NO. 473 D.—Misses' DOUBLE-BREADED COAT.—This illustrates Pattern No. 6510 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 531.)

sizes for misses from ten to sixteen years of age, and is presented in a different development on page 536 of this DELINEATOR.

An artistic and youthful-looking dress is here portrayed made up in cashmere in a medium shade of *vieux-rose*, and trimmed with black serpentine braid in three widths, combinations of black with neutral shades being just viewed with high favor for both ladies and misses. The straight skirt is finished at the bottom with a deep hem, and graceful folds all round. It is decorated at the bottom, near the knee and midway between with black serpentine braid in graduated widths, the widest row being at the bottom and the narrowest at the top. The body has a full front and full backs, which are separated by under-arm gores and are drawn into pretty folds upon the closely adjusted body-lining by gathers at the top and bottom at the center of the front and at each side of the closing, which is made at the center of the back with button-holes and buttons.

Included in the joining of the body and skirt is a basque skirt, the shaping of which produces a series of ripples at its lower edge. Its ends flare slightly at the center of the front and back, and its free edges are trimmed with narrow serpentine braid. The coat sleeves have triple caps, which fall about the arm in undulating folds or ripples and lend a decidedly quaint air to the dress. The edges of the caps and the wrists are trimmed with braid, and the upper and lower edges of the standing collar are similarly decorated.

The mode will develop exquisitely in light-weight woollens in combination with Surah, faille or Bengaline, and a single fabric will also make up satisfactorily. Illuminated serge, chevrot, hopsacking, camel's-hair or whipcord may be chosen for dresses of this kind, and ribbon ruchings, fancy braid, gimp, galloon or bands of velvet ribbon

shot pink taffeta. The straight, full skirt is of regulation length and falls in pretty folds all round from gathers at the top. The lower edge is finished with a deep hem, and the skirt is trimmed with five silk ruffles, the topmost of which is finished to form a self-heading and trimmed with a narrow band of iridescent gimp. A placket is finish-



FIGURE NO. 475 D.

FIGURE NO. 476 D.

FIGURE NO. 474 D.—GIRLS' DRESS.—This illustrates Pattern No. 6530 (copyright), price 1s. or 25 cents. FIGURE NO. 475 D.—GIRLS' DRESS.—This illustrates Pattern No. 6543 (copyright), price 10d. or 20 cents. FIGURE NO. 476 D.—GIRLS' ESPRIME DRESS.—This illustrates Pattern No. 6540 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 531 and 532.)

will provide stylish garniture.

FIGURE NO. 469 D.—This illustrates a Misses' dress. The pattern, which is No. 6558 and costs 1s. 3d. or

30 cents, is in seven sizes for misses from ten to sixteen years of age, and is shown in three views on page 534 of this magazine.

The dress introduces some of the most picturesque features of recent modes, and is here represented developed for party wear in

ed at the center of the back, and the top is completed with a belt. The fanciful waist has a full front and full backs, which are shaped in moderately low, round outline at the top. The front and backs are separated by under-arm gores and are arranged upon a high-necked, closely adjusted body-lining that is here cut away to reveal the neck prettily. The fulness of the front and back is drawn to the center by gathers at the top and at the waist-line and appears with becoming effect between the ends of bretelles that fall in full folds upon the shoulders and are narrowed to points at their ends. The body is closed invisibly at the center of the back and is trimmed at the neck with a tiny upturning frill of silk, and iridescent gimp decorates the edges of the bretelles. The coat sleeves have double caps, which fall about the arms in graceful folds and are trimmed at the edges with gimp; and five rows of

similar gimp encircle each sleeve at the wrist. The waist is worn beneath the skirt, and is encircled by a ribbon belt that is knotted at the center of the front and tied in a bow at the back.

A dainty dress for a dancing party may be developed by the mode in *crêpe de Chine*, silk crêpon, taffeta or India silk. Albatross, vailing or crêpon in evening shades is also suitable for dressy gowns, and serge, vicuna, hopsacking, vigogne or camel's-hair may be selected for ordinary wear. A combination of shot taffeta and cashmere, or of velvet and vicuna will be particularly favored.

FIGURE NO. 470 D.—MISSSES' CIRCULAR CLOAK.

(For Illustration see Page 537.)

FIGURE NO. 470 D.—This illustrates a Misses' cloak. The pattern,

which is No.

6514, and costs

1s. 3d. or 30

cents, is in nine

sizes for misses

from eight to

sixteen years of

age, and is dif-

ferently depict-

ed on page 540

of this DELINEA-

TOR.

The circular styles have always been popular for young people, and the cloak here pictured made of mackintosh cloth and finished with machine-stitching is particularly attractive. It is entirely protective and is simply shaped by two darts taken up on each shoulder, and the closing is made invisibly at the front. At the neck is a Byron collar with widely flaring ends, its free edges being tastefully followed with a single row of machine-stitching. A decidedly novel air is contributed by three circular cape-collars of graduated depth, the deepest of which extends to just below the bust; they are shaped to fit smoothly at the top and fall below in a series of rolling folds, and their free edges are finished with a single row of stitching, if desired.

Very attractive cloaks may be developed by the mode in cloth, melton, serge, whipcord and fine diagonal in the admired shades of biscuit, Havane, mode, London-smoke, hunter's-green and navy-blue. The collars may be stylishly edged with bindings of Astrakhan or any other fur, or with a row of ribbon, gimp, galloon or passementerie. The closing may be made at the throat with a fanciful bow or an old-silver clasp. Machine-stitching is the general edge finish for garments of this kind.

The felt hat flares becomingly over the face and is tastefully adorned with feathers and ribbon.



FIGURE NO. 477 D.

FIGURE NO. 477 D.—Girls' Dress.—This illustrates Pattern No. 6566 (copyright), price 1s. or 25 cents. Figure No. 478 D.—Girls' Dress.—This illustrates Pattern No. 6565 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 532 and 533.)

FIGURE NO. 478 D.

The cloak may be made up with double ripple collar of an equal depth; the collars are made with center seams, fit smoothly at the top and fall in a series of rippling folds below, and their front edges are sewed to the fronts of the jacket. The free edges of the collars and jacket are trimmed with Astrakhan binding. The jacket is sleeveless, and may be omitted at the option of the wearer.

Very modish gowns may be developed in this way in cloth, velours, wool Bengaline, fancy or plain hopsacking, camel's-hair, tweed or bourreletted suiting, and may be adorned with plain or fancy braid, gimp, galloon, ribbon or fanciful embroidered bands. The jacket may contrast widely with the rest of the costume in color or texture.

FIGURE NO. 471 D.—MISSSES' COSTUME.

(For Illustration see Page 537.)

FIGURE NO. 471 D.—This illustrates a Misses' costume. The pattern, which is No. 6518 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in three views on page 533 of this publication.

A very handsome gown suitable for church and best wear is here portrayed made of Havane camel's-hair and velvet and richly trimmed with bindings of Astrakhan. The skirt is in circular Empire style and presents a smooth effect at the top of the front and sides, and *volumes* at the back that result from closely drawn gathers at the top. It is decorated at the bottom with velvet headed by a band of Astrakhan, and a placket is made above the seam joining its straight back edges. The skirt depends from a round waist,

which is fitted by single bust darts and under-arm and side-back gores and closed invisibly at the center of the back. Over the smooth front is disposed a full front that droops gracefully with blouse effect, the fullness being collected in gathers at the center of the top and bottom and for some distance along the shoulder seams. Enormous Empire puffs extending midway to the elbows are arranged over the smooth, coat-shaped velvet sleeves and spread and droop in characteristic fashion; and each wrist is decorated with a binding of Astrakhan. A similar binding outlines the upper edge of the velvet standing collar.

The costume is rendered very jaunty by the addition of a removable jacket that suggests the zouave shape. The jacket has a seamless back, and loose fronts that meet at the throat and flare broadly below, their lower corners being prettily rounded. At the neck is a double ripple collar of an equal depth; the collars are made with center seams, fit smoothly at the top and fall in a series of rippling folds below, and their front edges are sewed to the fronts of the jacket. The free edges of the collars and jacket are trimmed with Astrakhan binding. The jacket is sleeveless, and may be omitted at the option of the wearer.

Very modish gowns may be developed in this way in cloth, velours, wool Bengaline, fancy or plain hopsacking, camel's-hair, tweed or bourreletted suiting, and may be adorned with plain or fancy braid, gimp, galloon, ribbon or fanciful embroidered bands. The jacket may contrast widely with the rest of the costume in color or texture.

FIGURES NOS. 472 D AND 473 D.—MISSSES' OUTDOOR GARMENTS.
(For Illustrations see Page 528.)

FIGURE NO. 472 D.—MISSSES' ENGLISH COAT.—This illustrates a Misses' coat. The pattern, which is No. 6552 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is given a different portrayal on page 539 of this *DEISENOR*.

Storm serge is the material here selected for this jaunty coat, which has loose fronts that lap in double-breasted style and close with button-holes and buttons. The fronts are reversed in tiny lapels at the top by a rolling collar, with which the lapels form notches; and a button-hole is worked in the corner of each lapel. Long under-arm darts produce a smooth adjustment at the sides; the back is superbly fitted by side-back gores, and a curving center seam that terminates below the waist-line above stylish coat-laps, and coat-plaits are made below the waist-line of the side-back seams. The stylish sleeves, which are shaped by inside and outside seams, display graceful fullness at the top and are close-fitting below the elbows; and shallow cuffs are simulated by Astrakhan binding. Square pocket-laps conceal the openings to pockets inserted in the fronts, and their free edges are followed by bindings of Astrakhan. The cape, which is of the military order, is a very attractive feature of the coat; it is shaped to fit smoothly at the top and to fall in a series of graceful rolling folds below, and its free edges are tastefully decorated with bindings of Astrakhan. The cape may be omitted.

The mode will develop satisfactorily in cloth, melton, tweed, cheviot, kersey or any seasonable plaid, checked or striped suiting, and rows of machine-stitching will provide a neat finish.

The hat is a fanciful shape in dark-blue felt and is trimmed with ribbons and feathers.

FIGURE NO. 473 D.—MISSSES' DOUBLE-BREADED COAT.—This illustrates a Misses' coat. The pattern, which is No. 6510 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of

age, and may be seen in two views on page 542 of this publication. The coat is here shown made of mixed cheviot in a light shade of tan, and stylishly finished with machine-stitching. It extends to the approved three-quarter depth and has loose, double-breasted fronts, which are reversed at the top in patty lapels that form wide notches with the rolling collar, and are closed with button-holes and buttons. The sides and back are admirably conformed to the figure by under-arm and side-back gores and a curving center seam, the gores and backs forming a succession of ripples below the waist-line. The sleeves, which are made with the customary inside and

outside seams, are gathered at the top to rise with pretty fullness over the shoulders, and are comfortably close-fitting at the forearm. Shallow cuffs are simulated by a single row of machine-stitching, and a button is placed at the outside of each wrist. Square-cornered pocket-laps conceal openings to side pockets in the fronts, and a little above on the right front is a smaller lap that covers the opening to a change pocket. The loose edges of the coat and pocket-laps are finished with a row of machine-stitching.

Coats of this description are very fashionable for the promenade and will make up attractively in melton, cloth, diagonal, camel's-hair and serge. They are seldom trimmed, a severe tailor finish being considered more elegant.

The felt hat describes a poke at the front and is trimmed with ribbons and feathers.



FIGURE NO. 479 D.

FIGURE NO. 480 D.

FIGURE NO. 479 D.—GIRLS' COAT.—This illustrates Pattern No. 6528 (copyright), price 1s. or 25 cents.

FIGURE NO. 480 D.—GIRLS' COAT.—This illustrates Pattern No. 6555

(copyright), price 1s. or 25 cents.

(For Descriptions see Page 533.)

FIGURES NOS.

474 D, 475 D AND

476 D.—GIRLS'

DRESSES.

(For Illustrations

see Page 520.)

FIGURE NO.

474 D.—This il-

lustrates a Girls' dress. The pattern, which is No. 6530 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in three views on page 537 of this magazine.

For the present development of the dress a charming combination of cashmere and silk was chosen. The skirt is full and round and falls in natural folds from gathers at the top, where it is joined to the body; and the lower edge is deeply hemmed and trimmed with a festoon decoration of silk. The full front and full backs of the body are shaped in rather low, round outline at the top and are

disposed in pretty folds over high-necked linings, the upper part of which is concealed by a fanciful yoke. The yoke is drawn by shirrings to form two puffs, and a frill at the top that stands becomingly high about the neck, the standing collar of the pattern being here omitted. The closing is made invisibly at the center of the back. The full puff sleeves droop softly over deep, round cuffs. The facings of silk applied to the smooth, coat-shaped linings; and overlapping the sleeves at the top are doubled caps which are gathered to stand out in epaulette fashion upon the shoulders. A silk crush belt with frill-finished ends encircles the waist and is closed invisibly at the center of the back.

The dress is dainty and becoming, and is withal so simply designed that the most inexperienced seamstress will have no difficulty in making it. The mode is adaptable to all varieties of silks and seasonable woollens and will make up with particularly good effect in combinations of cashmere and velvet, serge and satin, or novelty wool goods and shot or changeable taffeta. The skirt decoration may consist of rows of fancy braid or velvet ribbon, or frills, quillings or folds of the contrasting goods.

FIGURE NO. 475 D.—This illustrates a Girls' dress. The pattern, which is No. 6543 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and is differently portrayed on page 538 of this publication.

The dress is one of the most picturesque of the new styles for girls, and is here shown to advantage in *vieux-rose* India silk. The skirt is full and round and is decorated at the bottom with a band of insertion applied above a full silk ruching. The top of the skirt is gathered to produce pretty folds all round and is joined to the body, which has a full, low-necked front and backs separated by under-arm gores and arranged upon a high-necked lining adjusted by the usual darts and seams. The front is gathered at the top and bottom to present pretty fullness at the center, and the backs are similarly gathered at each side of the closing, which is made invisibly at the center. From the upper edges of the full front and backs a deep Bertha-frill of silk decorated with a band of insertion falls with quaint effect over the body, and the lining exposed to round-yoke depth above is covered with a round yoke-facing of silk trimmed with lengthwise rows of insertion. The gathered upper edge of the Bertha-frill is covered with a full silk ruching. The coat sleeves display full balloon puffs, which spread in picturesque fashion beneath the Bertha-frill; and each wrist is trimmed to match the skirt decoration with a full ruching of silk applied below a band of insertion. The standing collar is covered with a silk ruching, and about the waist is worn a ribbon belt, the ends of which are tied in a pretty bow at the center of the front. The dress may be made up with a low neck and short sleeves, if desired, the pattern providing for this mode of shaping.

Exquisite little gowns for party, dancing-school and other dressy wear may be developed by the mode in shot *crêpon*, figured or plain India silk or *crêpe de Chine*, and *point de Gène* or Valenciennes lace, embroidery, ribbon, etc., may supply the decoration. Attractive dresses for ordinary use may be made up in wool *crêpon*, wool Bengaline, cashmere, serge, foulé, vicuna, hopsacking or *épingeline*; and shot or plain silk, *Surah rougeant* or lace may be used for the Bertha-frill and balloon puffs. The dress is so pictur-

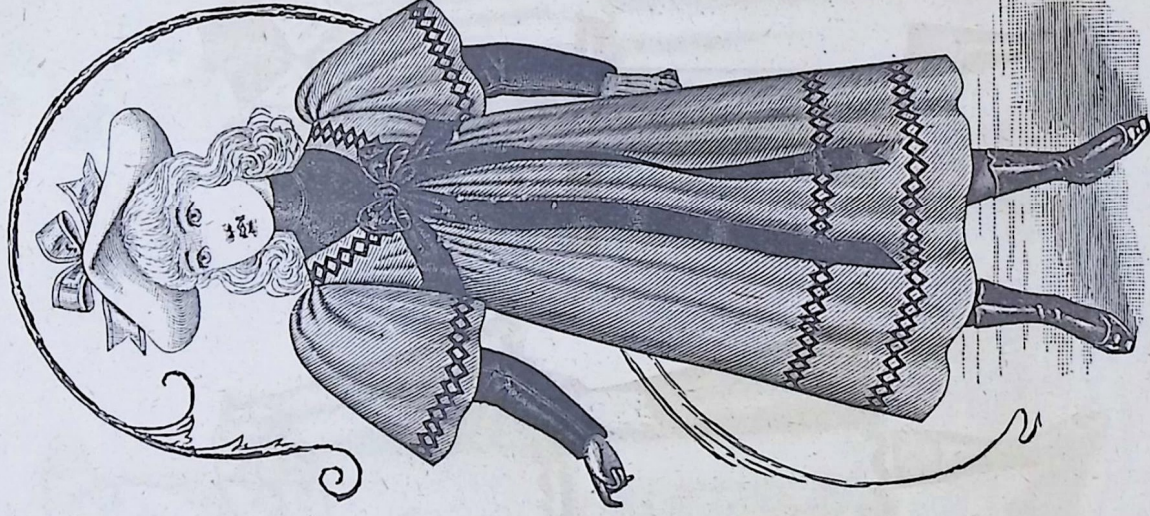


FIGURE NO. 481 D.—GIRLS' EMPIRE DRESS.—This illustrates Pattern No. 6522 (copyright), price 10d. or 20 cents. (For Description see Page 534.)

esque in effect that very little if any applied garniture is necessary.

FIGURE NO. 476 D.—This illustrates a Girls' Empire dress. The pattern, which is No. 6540 and costs 10d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in three views on page 538 of this DELINEATOR.

The dress is fashioned in the short-waisted style peculiar to the Empire modes and is here shown made of Chartreuse-green foulé. The short body, which is shaped by shoulder seams and very short under-arm seams, is overlaid with *point de Gène* lace; and from its lower edge the full, round skirt falls in graceful folds produced by gathers at the top. The lower edge of the skirt is deeply hemmed and is decorated with three rows of feather-stitching, and two rows of similar stitching trim the edges of the bretelles, which are arranged upon the body in round-yoke outline. The bretelles are broad on the shoulders, where they droop with pretty fullness upon the sleeves; and they are narrowed at the ends, which are gathered up closely and secured at the center of the front and back beneath butterfly bows of ribbon. The coat sleeves are rendered picturesque by double Empire puffs that reach to the elbows and spread in characteristic fashion; and below the puffs they are overlaid with *point de Gène* lace. The standing collar is covered with similar lace.

The dress will make up exquisitely in India or China silk, Surah, cashmere, wool Bengaline, serge or any of the numerous silk-and-wool or all-wool novelty goods devoted to dresses of this kind. Dainty garniture of ribbon, fancy braid, gimp or feather-stitching may be added, or a simple completion may be chosen.

FIGURES NOS. 477 D AND 478 D.—GIRLS' DRESSES.

(For Illustrations see Page 530.)

FIGURE NO. 477 D.—This illustrates a Girls' dress. The pattern which is No. 6506 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is given a different portrayal on page 537.

Very dainty and artistic is the dress here pictured made of poppy-leaf green cloth in combination with silk and velvet in a deeper shade. The dress has a medium long-waisted body adjusted by shoulder seams and under-arm and side-back gores, and is closed invisibly at the center of the back. The full skirt is joined to the lower edge of the body at the sides and back, and is extended at the front to the bust, where it is shaped in deep V outline. Fanciful Bertha-bretelles of velvet are arranged upon the back in round-yoke outline, and are carried over the shoulders to the bust, where their pointed front ends meet; they are gathered at the back and over the shoulders and are smooth at the front, where they are jauntily notched. The free edges of the bretelles are piped with silk, and the portions of the waist exposed above the bretelles are attractively faced with silk. At the neck is a silk standing collar. The puff sleeves are mounted on smooth, coat-shaped linings which are revealed at the wrists with deep-cuff effect and attractively faced with velvet; and a piping decorates the wrist edge. Belt sections of velvet piped at their upper and lower edges with silk start from the extended portion of the skirt and meet at the center of the back. The bottom of the skirt is tastefully trimmed with a band of velvet, the edges of which are piped with silk. The style is extremely picturesque and will develop pleasingly in

silk, taffeta, embroidered crépon, vailing, cashmere, merino or fine camel's-hair, in association with Bengaline, velvet or satin. Russian embroidery may be used for facing the portions of the waist revealed with yoke effect. Fancy braid, gimp, galloon and passementerie are the garnitures most frequently selected for dresses of this kind.

FIGURE NO. 478 D.—This illustrates a Girls' dress, which is No. 6565 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in two views on page 536 of this DELINEATOR.

Canary dress goods were here selected for making the attractive dress, which has a full, round skirt that is deeply hemmed at the bottom and decorated with three rows of white *bébé* ribbon. The skirt is gathered at the top and falls in rolling folds from the fanciful body, which is mounted on a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, and is closed invisibly at the center of the back. The full front and full backs are shaped in low Pompadour outline at the top and are separated by under-arm gores, and the fullness is becomingly disposed by gathers at the top and bottom at the center of the front and at each side of the closing. The smooth, coat-shaped sleeves are topped by deep and very full caps that are gathered at the top to fall in a succession of rippling folds about the arms. The free edges of the caps and the wrists are decorated with three rows of white *bébé* ribbon. At the neck is a close-fitting standing collar.

Falling from the neck edges of the front and backs is a deep Bertha - bretelle of the material, the lower edge of which is tastefully followed with three rows of *bébé* ribbon. Puffs cross the shoulders, forming a heading for the bretelle; and at the ends of the puffs are set rosette-bows of *bébé* ribbon. A similar bow is placed on the front midway between those at the ends of the puffs, and three bows are secured upon the seam joining the waist to the skirt.

The dress will make up satisfactorily in plain or fancy silk, crépon, challis, cashmere, Surah, whipcord, serge, camel's-hair or merino, and may be decorated in numerous pretty ways with ribbon, insertion, lace, fine embroidery, gimp, passementerie, etc.

FIGURE NO. 479 D.—GIRLS' CLOAK.

(For illustration see Page 531.)

FIGURE NO. 479 D.—This illustrates a Girls' cloak, which is No. 6528 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and may be seen in two views on page 541 of this publication.

The cloak is fashioned in a picturesque style that is strongly suggestive of the Empire modes, and is here shown developed in an artistic combination of mode cloth and silk and dark-blue velvet.

The fronts and back are joined in under-arm seams and are cut low at the top to follow the outline of a shallow, pointed yoke, from which they fall with pretty fullness at the center of the back and at each side of the closing, which is made invisibly at the center of the front. The seams joining the fronts and back to the yoke are concealed by silk revers that flare widely at the center of the front and back and impart a decidedly quaint air to the garment. Voluminous puffs reach to the elbows of the coat sleeves and spread in regulation style upon the shoulders. The wrists are trimmed with fur, and similar fur decorates the free edges of the revers. At the neck is a becomingly high velvet collar in standing style.

An attractive top-garment may be developed by the mode in cloth, serge, camel's-hair or hopsacking, with velvet, satin or Bengaline for the yoke and puffs; and an equally handsome cloak may be made up in a single material, with trimmings of fur, braid, satin or velvet bands, etc. A serviceable school cloak may be cut from chevrot, tweed or Winter camel's-hair, and if a garniture of fur, fancy braid, gimp or galloon be deemed undesirable, a simple tailor finish will suffice.

The large felt hat is trimmed with feathers and ribbon.

FIGURE NO. 480 D.—GIRLS' COAT.

(For illustration see Page 531.)

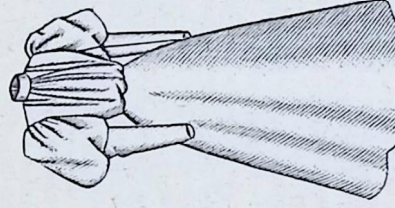
FIGURE NO. 480 D.—This illustrates a Girls' coat, The pattern, which is No. 6555 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is presented in a different development on page 541 of this DELINEATOR.

The coat is both youthful and dressy and is, besides, thoroughly protective, extending below the dress and wholly concealing it. It is here shown developed in chevrot of seasonable texture.

The loose fronts are closed in double-breasted style with button-holes and bone buttons, and are nicely curved at the sides by long under-arm darts. The back is handsomely conformed to the figure by the usual curving center seam, which terminates at the top of an underfolded

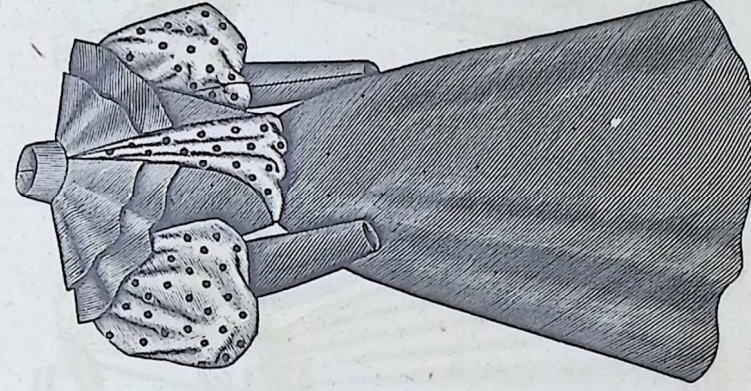
box-plait; and the adjustment is completed by side-back gores, the side-back seams disappearing under well pressed coat-plaits. The coat sleeves are of comfortable width and are trimmed at the wrists with black serpentine braid. The coat may be worn with or without the removable cape and double ripple-collar, which are attached underneath a rolling collar. The cape suggests the popular military shape, being fitted smoothly on the shoulders by single darts and falling in graceful folds below. The double ripple-collar stands out broadly on the shoulders, and its free edges, as well as the free edges of the cape and the front and lower edges of the coat, are effectively decorated with black serpentine braid. The lower edge and flaring ends of the rolling collar are similarly ornamented.

A coat of this kind may be fashionably developed in cloth,



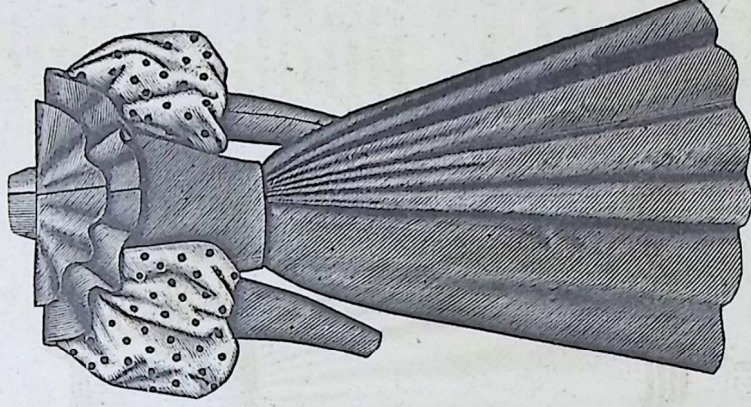
6518

View without Jacket.



6518

Front View.



6518

Back View.

MISSSES' COSTUME, WITH REMOVABLE JACKET.

(For Description see Page 531.)

melton, kersey, chinchilla, chevrot, tweed, hopsacking or any other stylish coating of seasonable texture. Fancy braid, gimp, galloon or fur may follow all the edges or only the edges of the cape and collars; or, if garniture be undesirable, a plain tailor finish will be appropriate.

The hat is a becoming shape in fine felt, trimmed from the back with ribbon and a wing.

FIGURE NO. 481 D.—GIRLS' EMPIRE DRESS.

(For Illustration see Page 532.)

FIGURE NO. 481 D.—This illustrates a Girls' Empire dress. The pattern, which is No. 6522 and costs 10d. or 20 cents, is in eight sizes for girls from two to nine years of age, and is given a different portrayal on page 539 of this DELINEATOR.

The extreme simplicity of the mode will especially commend it to mothers who make their little girls' frocks. The dress is here shown developed in a handsome combination of mode cashmere and golden-brown velvet and artistically trimmed with velvet ribbon in two widths. It has a body lining, which extends nearly to the waist-line and is adjusted by single bust darts and under-arm and shoulder seams; and the closing is made invisibly at the center of the back. The dress is shaped by short shoulder seams only and is cut out in low, rounding outline at the top, and the fulness is prettily disposed by gathers at the top at the center of the front and at each side of the closing. At the neck is a close-fitting standing collar of velvet. The dress is finished at the bottom with a hem and is trimmed above the hem with *bébé* ribbon applied in "Virginia-fence" design. The smooth, coat-shaped sleeves are topped by deep Russian caps, which are gathered at the top and fall over the arms in bell fashion. The lower edges of the caps and the neck edges of the dress are decorated with ribbon arranged as on the skirt. The portions of the lining exposed with yoke effect are faced with velvet, and ends of velvet ribbon start from under the arms and are brought up to the center of the front, where they meet under a fanciful bow having long, flowing ends.

Graceful little gowns may be developed by the mode in plain or figured India silk, crépon, embroidered vailing, cashmere or light-weight camel's-hair. *Point de Gène* or Irish-point lace, gimp, embroidered bands, fancy braid or small pearl buttons will provide attractive garniture. The large felt hat is stylishly adorned with ribbon.

MISSSES' COSTUME, WITH REMOVABLE JACKET.

(For Illustrations see Page 532.)

No. 6518.—At figure No. 471 D in this DELINEATOR this costume is shown made of camel's-hair and velvet, Astrakhan and velvet supplying the decoration. Further portrayal of the costume is given at figure No. 18 on the Ladies' Plate for Winter, 1893-'94.

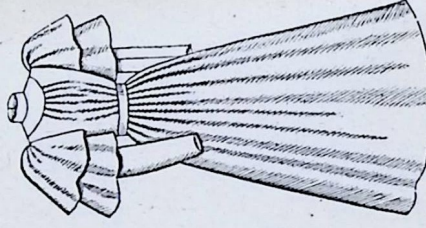
The costume is rendered extremely pleasing by the addition of the fanciful removable jacket, and is in this instance shown made of plain brown dress goods and spotted silk, the silk having a deep-tan ground sprinkled with brown spots. The skirt is in circular Empire style, the straight back edges being joined in a seam at the center of the back; it is perfectly smooth-fitting at the top at the front and sides, and the slight fulness at the back is collected in gathers and spreads in reed-like folds to the lower edge, which measures about three yards and a fourth in the middle sizes. Below the hips at the sides the skirt falls in undulating curves which contrast pleasingly with the more pronounced folds at the back. The skirt is joined to a round waist, which is fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. Over the smooth front is disposed a full front of silk, which is gathered at the center along the neck and lower edges and for a short distance along the shoulder edges; a shallow, downward-turning plait made

at each side just above the lower edge causes it to droop gracefully in blouse fashion. At the neck is a close-fitting standing collar which is closed at the center of the back. The smooth, coat-shaped sleeves are shaped by the customary inside and outside seams, and over them are arranged very full Empire puffs of silk, which are gathered at the top and bottom and stand out in balloon fashion.

The sleeveless jacket resembles somewhat the admired zouave modes and is simply shaped by under-arm and shoulder seams. The back is seamless and extends just to the waist-line, and the fronts meet at the throat and flare broadly below, their lower corners being prettily rounded. The double ripple-collar is a most fashionable accessory; it is made with seams at the center and extends a little below the bust, and while it presents a smooth effect at the top, below it falls in a succession of deep ripples.

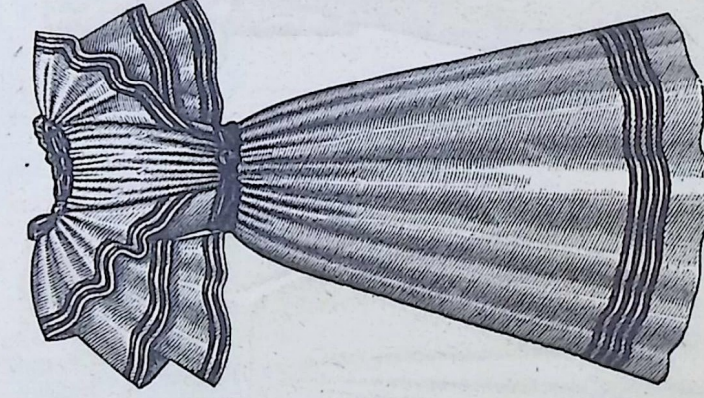
The front edges of the collar are finished with the front edges of the jacket, and the jacket is closed invisibly at the throat. The costume may be worn without the jacket as shown in the small illustration.

Combinations of fabrics are particularly effective in the development of this jacket, camel's-hair and Bengaline, velours and velvet, *épingline* and serge being especially favored. Attractive garnitures may be provided by plain or fancy braid,



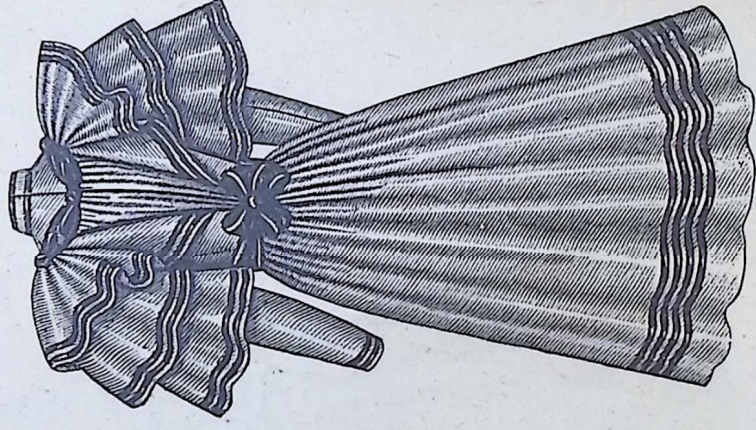
6558

View without *Bretelles*.



6558

Front View, Showing Low Neck and Short Sleeves.



6558

Back View, Showing High Neck and Long Sleeves.

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see Page 535.)

ruchings of ribbon or velvet, gimp, passementerie, etc., applied according to taste. A handsome costume for best wear may be of cadet-blue French serge and black velvet, the latter being used for the jacket and collar. One-line jet gimp may follow all the edges of the jacket, and a silk lining may be added.

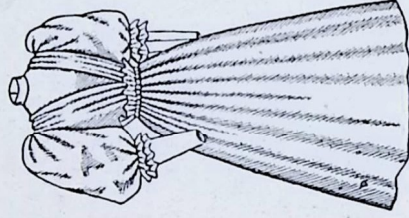
We have pattern No. 6518 in seven sizes for misses from ten to sixteen years of age. To make the costume for a miss of twelve years, requires three yards and a fourth of plain dress goods forty inches wide, and two yards and a fourth of spotted silk twenty inches wide. Of one material, it needs eight yards twenty-two inches wide, or four yards and an eighth forty-four inches wide, or three yards and five-eighths fifty inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see Page 534.)

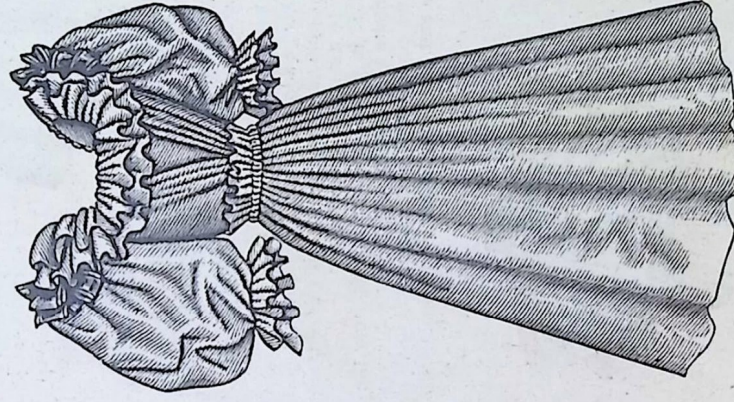
No. 6558.—Shot pink taffeta is represented in this dress at figure No. 469 D in this *DELUXE*ATOR, iridescent gimp providing effective decoration. At figure No. 17 on the Ladies' Plate for Winter, 1893-94 this dress is again shown.

The dress is here portrayed made of Russian-blue dress goods, with black satin ribbon in two widths for garniture. It has a straight, full skirt, hemmed at the bottom, where it measures fully three yards in the middle sizes, and is tastefully trimmed above the hem with four rows of narrow satin ribbon. The skirt is gathered at the top and falls in pretty rolling folds from the belt, to which it is joined. The fanciful waist is worn beneath the skirt and is mounted on a high-necked lining fitted by single bust darts and under-arm and side-back gores. The waist has a full front and full backs shaped in low, round outline at the top, and the fulness is becomingly disposed by gathers at the top and double rows of shirring at the waist-line at the center of the front and at each side of the closing. Under-arm gores separate the front from the backs and secure a smooth adjustment at the sides, and



6546

View without Body Frills.

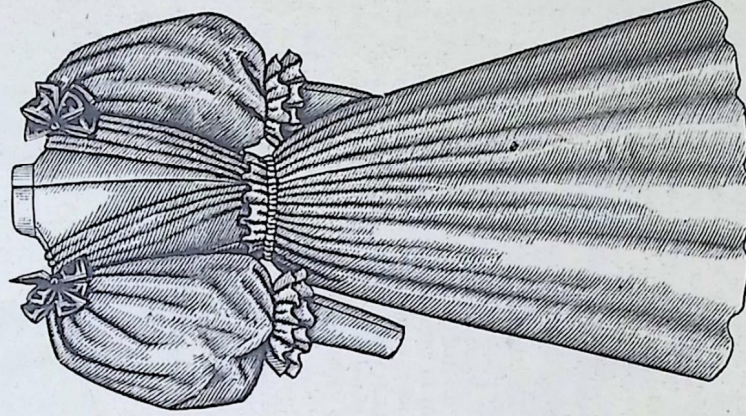


6546

Front View, Showing Low Neck and Elbow Sleeves.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT. (COPYRIGHT.)

(For Description see this Page.)



6546

Back View, Showing High Neck and Long Sleeves.

MISSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Illustrations see this Page.)

No. 6546.—At figure No. 467 D in this magazine this dress is portrayed made up in dark serge and trimmed with white worsted braid in graduated widths.

The dress is here shown developed in canary India silk, and may be made up for school wear or for festive occasions, the pattern providing for a gown with a high neck and long sleeves or with a low neck and elbow sleeves. It has a round waist, which is snugly adjusted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. Surplice fronts and surplice backs that are joined by short shoulder seams and separated by under-arm gores flare broadly from the waist-line, revealing the waist between them in V shape with the effect of a center-front and center-backs. The surplices are gathered on the shoulders, and the fulness is drawn well to the center of the front and back by gathers at the lower edges. At the neck is a close-fitting standing collar. The full, straight skirt is deeply hemmed at the bottom, where it measures a little over three yards in the middle sizes. It is turned under at the top and shirred twice to form a deep frill, which is lapped over the lower part of the body and sewed to position along the shirrings. Empire puffs of great width are mounted on the smooth, coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and two graduated frills of the material at the lower edge render the sleeves very fanciful in effect.

Bows of golden-brown satin ribbon jauntily set on each shoulder give a coquettish air to the gown. When the dress is made with neck cut in low Pompadour outline two frills of graduated depth follow the neck edge, with pretty effect. Nothing daintier for a young girl can be imagined than this dress, which is very simple and yet thoroughly artistic; it will develop charmingly in Surah, taffeta showing dainty floral designs, embroidered crêpon, vailing, cashmere and similar silken and wool-len fabrics. Attractive garnitures may consist of lace, insertion or embroidery, ribbon, fancy embroidered bands, etc., applied in any manner suggested by good taste. A pretty gown was fashioned by this mode of white satin-striped challis showing a trailing design of roses and foliage; the skirt was plainly completed, and the portions of the waist exposed between the surplices were

tacked to the waist at each side of the fulness. The waist is encircled by a wrinkled wide black satin ribbon knotted at the front and arranged in a fanciful endless bow at the back, and the low-necked portions of the waist are outlined at the top with a similar ribbon knotted at intervals. The dress may be made up without the bretelles, and with a low round neck and short sleeves, as illustrated.

The mode will be particularly dainty for the Winter festivities, which the young girl enjoys as much as her elders, and for these occasions it may be made of fancy silk, Surah, *crêpe de Chine*, embroidered crêpon and vailing, or similar silken and woollen fabrics. Pretty trimmings may be afforded by lace, insertion, ribbon and fancy gimp applied in any preferred manner. A charming gown for a fair-haired girl was made of *côtel* embroidered crêpon, with a band of ribbon placed on the skirt just below the hips and disposed in bows at intervals. The bretelles were cut from fine *écru* guipure lace, and an insertion of the same outlined the edges of the caps, and also the wrist edges of the sleeves. The lining exposed with round yoke effect was overlaid with lace, as was also the standing collar.

We have pattern No. 6558 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress requires nine yards and a fourth twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or four yards and an eighth fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

faced with a delicate green Bengaline overlaid with a handsome guipure lace. The standing collar was concealed beneath a band of green velvet ribbon fastened at the back under a rosette bow, and rows of ribbon were saucily placed on each shoulder.

We have pattern No. 6546 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress will require ten yards and five-eighths twenty-two inches wide, or five yards and a half forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' DRESS,
WITH
STRAIGHT,
FULL SKIRT.

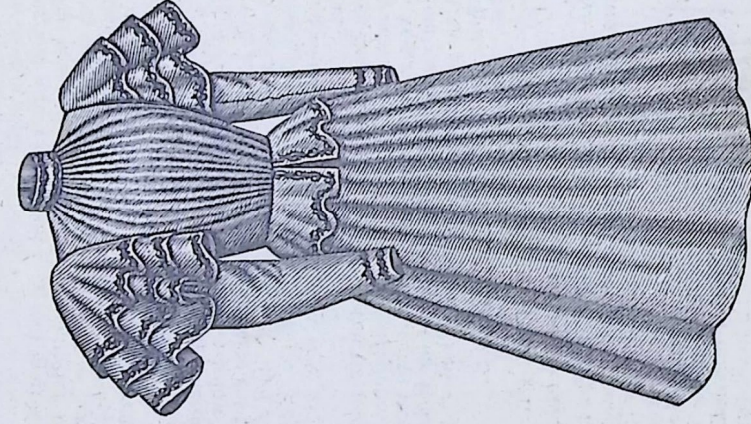
(For Illustrations see this Page.)

No. 6542.—
Light cashmere is pictured in

this dress at figure No. 468 D in this DELINEATOR, stylish garniture being supplied by serpentine braid in graduated widths.

A dainty shade of gray suiting was here selected for developing the dress, fancy silk braid providing the decoration. Although the mode in itself is simple, it is rendered quite fanciful by triple ripple caps and the stylish ripple frill at the waist-line. The full, straight skirt is gathered at the top and deeply hemmed at the bottom, where it measures about two yards and a half in the middle sizes.

It falls in rolling folds from the round waist, which is arranged over a body lining fitted by single bust darts and under-arm and side-back gores, the closing being made at the center of the back with button-holes and buttons. The full front and full backs are separated by under-arm gores and are gathered at the neck edge, the fulness at the lower edge being collected in a short row of gathers at the center of the front and at each side of the closing. At the neck is a close-fitting standing collar, the upper and lower edges of which are tastefully outlined with braid; and included in the seam joining the waist to the skirt is a ripple frill in two sections which flare slightly at the center of the front and back. The frill is perfectly smooth at the top and falls in a series of pretty rippling

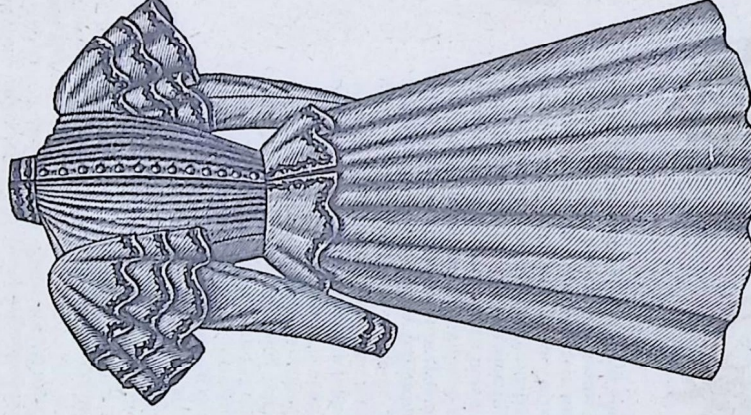


6542

Front View.

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see this Page.)



6542

Back View.

MISSSES' DRESS, WITH STRAIGHT, FULL SKIRT.

(For Description see this Page.)

folds from which it derives its name; and its free edges are decorated with a delicate green Bengaline overlaid with a handsome guipure lace. The standing collar was concealed beneath a band of green velvet ribbon fastened at the back under a rosette bow, and rows of ribbon were saucily placed on each shoulder.

We have pattern No. 6546 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the dress will require ten yards and five-eighths twenty-two inches wide, or five yards and a half forty-four inches wide, or five yards fifty inches wide. Price of pattern, 1s. 3d. or 30 cents.

All sorts of seasonable dress goods will be developed in this way, and combinations may be achieved by making the caps, collar and ripple frill of contrasting material. Ribbon and braid are liked for decoration, and so are applied bands, im-

section, passementerie and fancy stitching. A plain finish is also effective, and will frequently be adopted when fancy or rough cloths are chosen. One or two ripple caps may be used, if desired, and a lining of shaded silk will be a neat finish for them.

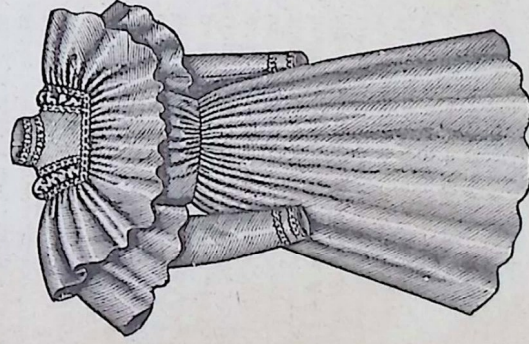
We have pattern No. 6542 in seven sizes for misses from ten to sixteen years of age. To make the dress for a miss of twelve years, will require nine yards and three-fourths of material twenty-two inches wide, or four yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6565.—A pretty representation of this dress is given at figure No. 478 D in this magazine, dress goods being chosen for it, with baby ribbon for trimming. It is again displayed at figure No. 16 on the Ladies' Plate for Winter, 1893-94.

Scarlet cashmere was here selected for the gown, which, with its quaint, broad frills and picturesque caps, strongly resembles the modes worn by little maids of a century ago. The full, round skirt is deeply hemmed at the bottom and gathered at the top and falls in pretty rolling folds from the round fanciful waist, which is arranged upon a high-necked lining fitted by single bust

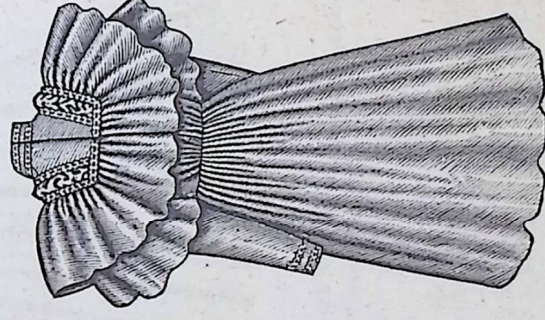


6565

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6565

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

which flare slightly at the center of the front and back. The frill is perfectly smooth at the top and falls in a series of pretty rippling

darts and under-arm and side-back gores. The closing is made invisibly at the center of the back. The waist has a full front and full backs which are separated by under-arm gores and shaped in low Pompadour outline at the top, the fulness being becomingly drawn toward the center and collected in gathers at the top and bottom. The lining is revealed with the effect of a square yoke, and the yoke effect is emphasized by a deep frill of the material, which falls from the Pompadour neck. Topping the smooth, coat-shaped sleeves and extending almost to the elbows are caps of great width closely gathered over the shoulders and drooping in bell fashion over the sleeves. Each wrist is encircled with two rows of beading, which is interlaced with black velvet *bébé* ribbon. Full, gathered puffs are arranged over the shoulders just above the frill, and their upper edges and also the gathered edges of the frill are concealed beneath a beading interlaced with ribbon. At the neck is a close-fitting standing collar with beading interlaced with ribbon.

Plain and fancy silk, washable Surah, taffeta, embroidered vailing, challis, figured crépon and similar silken and woollen fabrics will develop charmingly by the mode, and lace, embroidered edging, fancy bands, gimp, galloon, passementerie, etc., may be used for garniture in any manner suggested by good taste. A pretty gown for a little dark-eyed maiden was fashioned by the mode of white silk strewn with cowslips; the sleeves were made of all-over embroidery, and the portion of the lining exposed with square yoke effect.

The dress was faced with similar material. The frill and caps were of silk edged with narrow lace, and the waist was encircled by a band of velvet ribbon bowed at the back and having long, streaming ends.

We have pattern No. 6565 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires eight yards and an eighth of material; for a girl of ten years, requires eight yards and an eighth of material; for a girl of twelve years, requires eight yards and an eighth of material; for a girl of fourteen years, requires eight yards and an eighth of material; for a girl of sixteen years, requires eight yards and an eighth of material; for a girl of eighteen years, requires eight yards and an eighth of material; for a girl of twenty years, requires eight yards and an eighth of material. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6566.—Cloth, velvet and silk are tastefully combined in this dress at figure No. 477 D in this magazine.

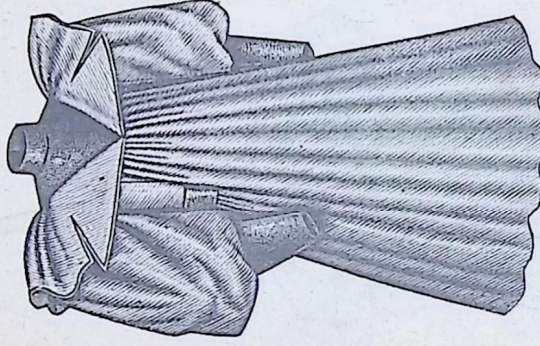
The dress is quaint and fanciful and is here portrayed made of yards and seven-eighths twenty-two inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

réséda dress goods and velvet. The closing is made invisibly at the center of the back. The waist has a full front and full backs which are separated by under-arm gores and shaped in low Pompadour outline at the top, the fulness being becomingly drawn toward the center and collected in gathers at the top and bottom. The lining is revealed with the effect of a square yoke, and the yoke effect is emphasized by a deep frill of the material, which falls from the Pompadour neck. Topping the smooth, coat-shaped sleeves and extending almost to the elbows are caps of great width closely gathered over the shoulders and drooping in bell fashion over the sleeves. Each wrist is encircled with two rows of beading, which is interlaced with black velvet *bébé* ribbon. Full, gathered puffs are arranged over the shoulders just above the frill, and their upper edges and also the gathered edges of the frill are concealed beneath a beading interlaced with ribbon. At the neck is a close-fitting standing collar with beading interlaced with ribbon.

The exposed portions of the lining being attractively faced with velvet. The fanciful bretelles are a pronounced feature of the dress; they are arranged to outline a round yoke at the back, and a pointed yoke at the front, where they are joined to the V-shaped upper edges of the skirt extension; they are gathered across the back and over the shoulders, and are perfectly smooth at the front, where they are jauntily notched to produce the effect of lapels. The front ends of the bretelles taper to points, which meet at the bust, and the free edges of the bretelles are piped with velvet. The waist above the bretelles is attractively faced with velvet to emphasize the yoke effect. At the neck is a close-fitting standing collar of velvet.

The mode is attractive and pretty and will develop exquisitely in a combination of Bengaline and camel's-hair, faille and serge, or velvet with any of the fashionable silk-and-wool novelty suitings. A single material may be used if preferred, and soutache braiding, Russian or embroidered bands, lace, embroidery, etc., may contribute artistic garniture. A pretty idea is to all-over embroider the waist above the bretelles in a pretty vermicelli design with soutache or metallic braid.

We have pattern No. 6566 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, requires three yards and three-fourths of dress goods forty inches wide, and a yard and an eighth of velvet twenty inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or three yards and an eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

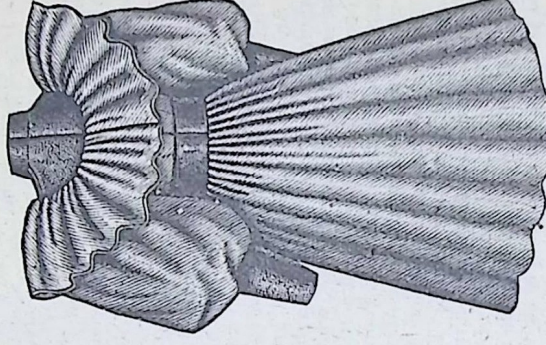


6566

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

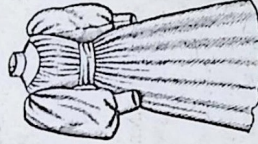


6566

Back View.

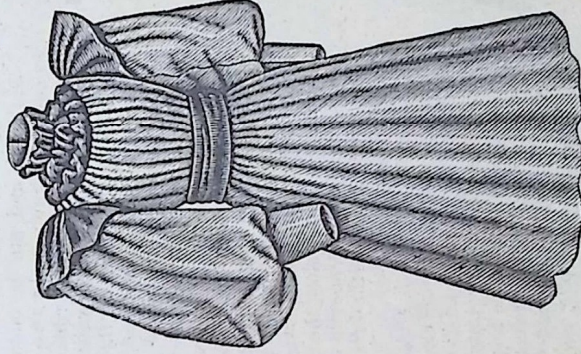
GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



6530

View without Yoke and Epaulettes.

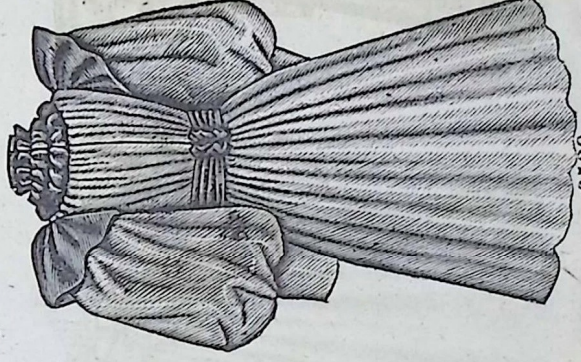


6530

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 538.)



6530

Back View.

GIRLS' DRESS.

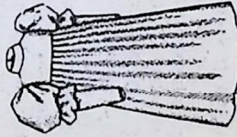
(For Illustrations see Page 537.)

No. 6530.—Cashmere and silk are pictured in this dress at figure No. 474 D in this magazine.

The gown is quaintly pretty and artistic and is here portrayed made of red and black dress goods. The full skirt, which is deeply hemmed at the bottom, is gathered at the top and falls in pretty rolling folds from the fanciful round waist, which is arranged over a high-necked waist of lining fitted by single bust darts and under-arm and shoulder seams. The full front and full backs are joined in under-arm and short shoulder seams and are gathered at the top and bottom, the closing being made invisibly at the back. Arranged upon the upper part of the lining is a round, seamless yoke that is shirred to form two pretty puffs and a frill, the frill lapping over the close-fitting standing collar. The bishop sleeves are of great width, and are gathered at the top and bottom to droop gracefully over the smooth, coat-shaped linings, which are revealed with round cuff effect, the exposed portions of the linings being faced with the material. Topping the sleeves are doubled epaulettes, which are gathered at the top and stand out well from the shoulders to produce the broad-shouldered effect so admired. The waist is encircled by a crush belt displaying shirrings and frills at the ends, which close at the center of the back along the shirrings. The dress may be made up without the shirred yoke and the epaulettes, as shown in the small illustration.

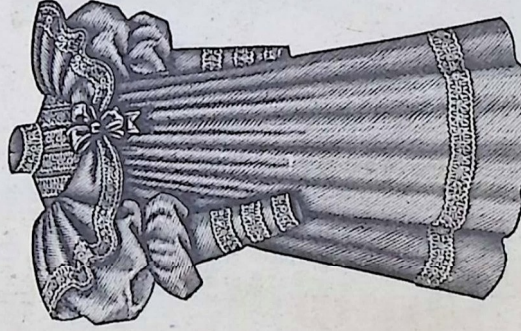
This mode will be greatly sought by mothers who seek for the picturesque in the gowning of their young daughters; many dainty color combinations may be achieved, and the use of two fabrics will be found very effective. The gown may be made of ombré crépon, plain and embroidered vailing, cashmere, merino and plain or fanciful India or Surah silk. The yoke, epaulettes, belt and cuff facings may be cut from velvet, satin or fancy silk, and but little applied decoration is required to produce the desired effect. A pretty school dress was made up in plaid woollen goods and plain silk.

We have pattern No. 6530 in eight sizes for girls from five to twelve years of age. To make the dress for a girl of eight years, will require two yards and seven-eighths of red and seven-eighths of a yard of black dress goods each forty inches wide. Of one material, it will call for seven yards twenty-two inches wide, or three



6540

View without Bretelles.

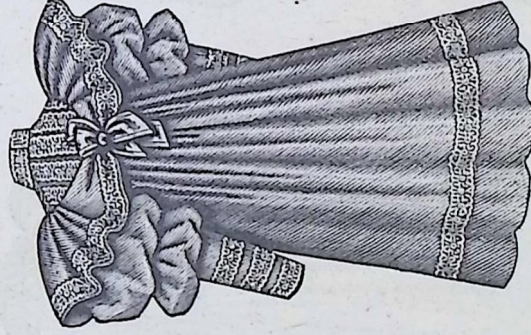


6540

Front View.

GIRLS' EMPIRE DRESS. (COPYRIGHT.)

(For Description see this Page.)



6540

Back View.

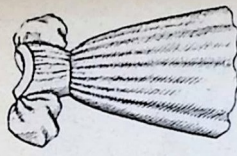
yards and five-eighths forty-four inches wide, or three yards and an eighth fifty inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' EMPIRE DRESS.

(For Illustrations see this Page.)

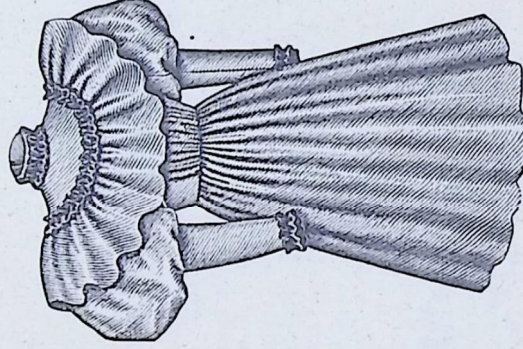
No. 6540.—Foulé is pictured in this dress at figure No. 476 D in this magazine, with trimmings of *point de Gène* lace, feather-stitching and ribbon.

No style since the Greenaway has been so popular for young people as the Empire modes, with their short-waisted effects which impart that air of picturesqueness just now so desirable in the gowns of little



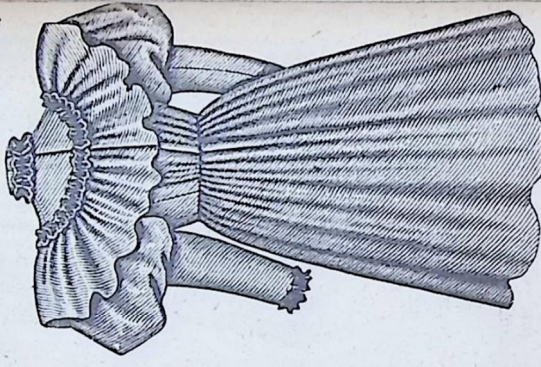
6543

View with Low Neck and Short Sleeves and without Bertha-Bretelles.



6543

Front View.



6543

Back View.

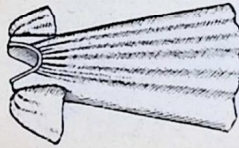
GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 539.)

women. In the present instance the dress is shown made of ciel cashmere and artistically trimmed with lace insertion and ribbon. The full, round skirt is deeply hemmed at the bottom, the hem being headed with a band of lace insertion; it is gathered at the top and falls in pretty rolling folds from the short-waisted body, which is simply shaped by shoulder seams and by very short seams under the arms. Arranged upon the waist in such a manner as to simulate a round yoke are Bertha-bretelles in two sections; they are of great width on the shoulders, where they are gathered, and are becomingly narrowed toward the ends and drawn up by two short rows of shirrings beneath jaunty bows of ribbon, from which starts a ribbon that encircles the waist. The closing is made invisibly at the center of the back, and the close-fitting standing collar is overlaid with a band of insertion. The portion of the waist exposed with round-yoke effect is tastefully decorated with upright rows of insertion, and a row of similar insertion outlines the free edges of the bretelles. Mounted on the smooth, coat-shaped sleeves and extending almost to the elbows are very large Empire puffs, which are gathered at the top and bottom and once between to simulate double puffs; and each sleeve below the elbow is trimmed with three encircling rows of insertion. The dress may be made up without the Bertha-bretelles, as shown in the small illustration.

Tancy silk, *crêpe de Chine*, Surah, embroidered vailing and crépon will develop attractively by the mode which may be rendered fanciful by ornamentations of lace, fine embroidery, gimp, galloon, ribbon and fancy bands. Russian braids form an effective trimming and may be employed for overlaying those portions of the waist exposed with round-yoke effect. For general and school wear cashmere, serge, camel's-hair and all seasonable woollens are chosen, and a simple decoration of braid or satin or velvet ribbon is in best taste.

We have pattern No. 6540 in ten sizes for girls from three to twelve years of age. Of one material for a girl of eight years, the dress will require seven yards twenty-two inches wide, or five yards and a fourth thirty inches wide, or four yards and an eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.



6522

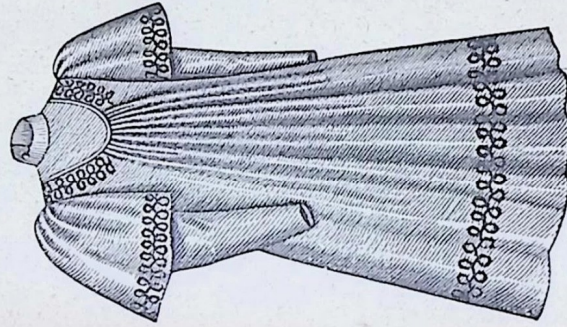
View with Low Neck and Short Sleeves.

GIRLS' DRESS.

(For Illustrations see Page 538.)

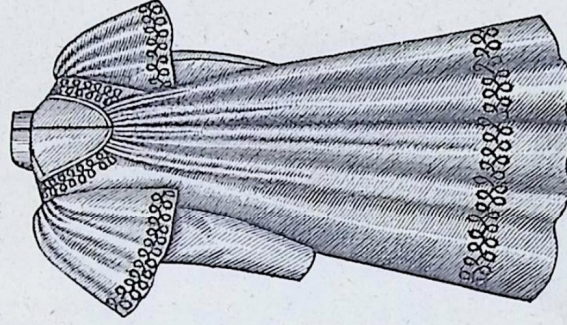
No. 6543.—By referring to figure No. 475 D in this magazine, this dress may be seen made of India silk and trimmed with ribbon, lace insertion and ruchings of silk.

Biscuit cashmere was here selected for developing this artistic gown, an attractive decoration being provided by ruchings of robin's-egg blue velvet ribbon. The full, round skirt is deeply hemmed at the bot-



6522

Front View.



6522

Back View.

GIRLS' EMPIRE DRESS.

(COPYRIGHT.)

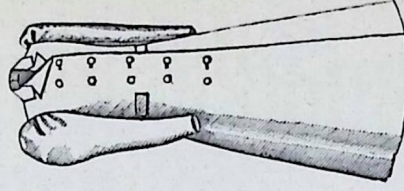
(For Description see this Page.)

No. 6522.—Cashmere and velvet are united in this dress at figure No. 481 D in this magazine, with ribbon for garniture. It is also shown at figure No. 15 on the Ladies' Plate for Winter, 1893-'94.

The dress is here pictured made of red cashmere and trimmed with black braiding, and is quaint enough to gratify the heart of the most artistic of mothers. The dress portion is made with only short shoulder seams, and is shaped in low, round outline at the top, where the short body-lining is revealed with yoke effect. The body lining is fitted by single bust darts and under-arm and shoulder seams, and its visible part is faced with the cashmere. The fulness of the front and back is prettily disposed at the top by gathers at the center of the front and at each side of the closing, which is made invisibly at the center of the back; and the upper edge of the dress portion is finished with a piping of the material. At the neck is a close-fitting standing collar. The bottom of the dress is deeply hemmed, and the hem is headed by a fanciful design in black braid. A similar design of narrower width outlines the upper edges of the dress at each side of the fulness. Falling over the top of the smooth, coat-shaped sleeves are deep caps of the material, which are gathered at the top and droop gracefully nearly to the elbows, their lower edges being decorated with braid. The dress may be made up with a low, round neck and with short cap sleeves, as shown in the small illustration.

The mode is particularly desirable for developing hemstitched and other flouncings, as well as challis, vailing, camel's-hair, crépon and fancy silk, and it may be made as fanciful as desired by lace, embroidery, gimp, galloon, fancy braid and ribbon.

We have pattern No. 6522 in eight sizes for girls from two to nine years of age. For a girl of eight years, the dress needs five yards and three-eighths of goods twenty-two inches



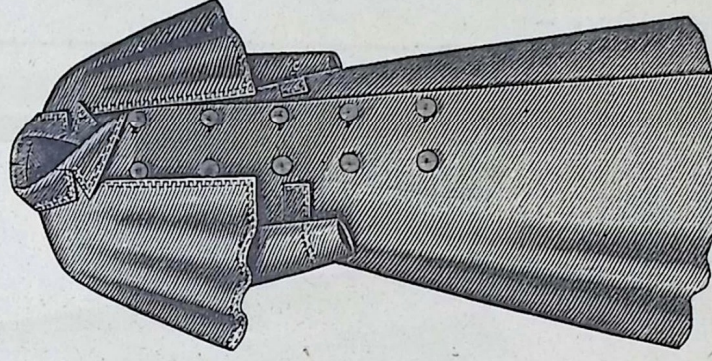
6552

View without Cape.

tom and gathered at the top, and depends in graceful rolling folds from the fanciful waist, which is arranged over a high-necked body-lining fitted by single bust darts and under-arm and side-back gores, the closing being made invisibly at the center of the back. The full front and full backs are shaped in low, round outline at the top; they are separated by under-arm gores, and the fulness is prettily disposed by gathers at the top and bottom at the center of the front and at each side of the closing. Enormous Empire puffs which extend midway to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and stand out well from the arm, and each wrist is tastefully trimmed with a ruching of velvet ribbon. Falling from the upper edge of the full portions is a Bertha-bretelle of the material, which is moderately wide and falls with pretty fulness resulting from gathers at the top. The joining of the bretelle to the waist is concealed by a ruching of ribbon, and above it the lining is revealed with the effect of a round yoke. At the neck is a close-fitting standing collar which is almost concealed by a ruching of ribbon. The dress may be made up with a low, round neck and short sleeves, as shown in the small illustration, and the Bertha-bretelle may be omitted.

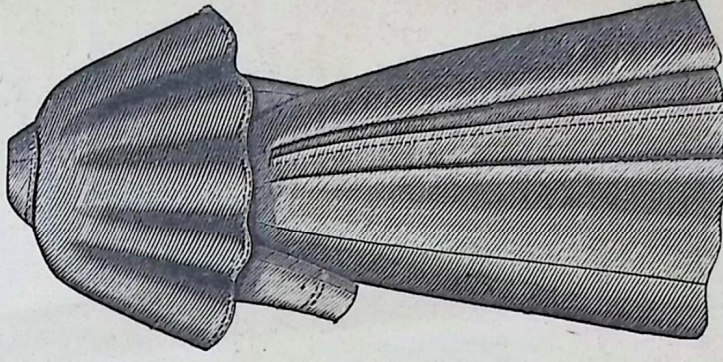
Very attractive gowns may be developed by the mode in fancy silk, embroidered or figured crépon, vailing, challis and light-weight camel's-hair, and they may be decorated with lace, appliqué bands, two-toned embroideries, gimp, fancy braid, galloon, etc. Insertions are largely used at present and may be employed for trimming the bretelle, in which case it is set just above the edge, and to encircle the sleeve below the puff. The exposed portion of the lining may be overlaid with fancy tucking with gumpé effect, or it may be trimmed with curved rows of soutache braid.

We have pattern No. 6543 in ten sizes for girls from three to twelve years of age. Of one material for a girl of eight years, the dress calls for six yards and seven-eighths twenty-two inches wide, or three yards and three-eighths forty-four inches wide. Of goods wide, three yards will suffice. Price of pattern, 10d. or 20 cents.



6552

Front View.



6552

Back View.

MISSSES' ENGLISH COAT, WITH REMOVABLE CAPE. (FOR RAINPROOF OR OTHER CLOTHS.) (COPYRIGHT.)

(For Description see Page 540.)

wide, or two yards and a half forty-four inches wide, or two yards, fifty inches and a fourth fifty inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' EMPIRE DRESS.

(For Illustrations see this Page.)

MISSSES' ENGLISH COAT, WITH REMOVABLE CAPE. (For RAINPROOF OR OTHER CLOTHS.)

(For Illustrations see Page 539.)

No. 6552.—This coat is pictured made of serge and trimmed with Astrakhan binding at figure No. 472 D in this magazine.

The coat is here portrayed made of Havane cloth and pleasantly introduces the removable cape, which has now become a prominent feature of the fashionable long coats. The loose fronts lap and close in double-breasted style with button-holes and large bone buttons, and are reversed at the top in lapels which form notches with the rolling collar. The lapels are

faced with the material, and the fronts are rendered becomingly smooth-fitting at the sides by long under-arm darts. The back is admirably conformed to the figure by side-back gores, and a well curved center seam that terminates below the waist-line above stylish coat-laps. The coat-laps are turned under for hems and stitched to position, and the side-back seams disappear below the waist-line under well pressed coat-plaits. The sleeves are shaped by inside and outside seams and are comfortably full at the top, and below the elbows they follow closely the outline of the arm. Moderately deep cuffs are simulated by a double row of machine-stitching, and upon each front is arranged a square-cornered pocket-lap which conceals the opening to an inserted pocket. The removable cape is on the military order and is shaped to fit smoothly over the shoulders and fall below in a series of curves, its front edges falling evenly at each side of the buttons. The loose edges of the cape, collar, lapels and pocket-laps are followed with a double row of stitching. The effect of the coat without the cape is shown in the small engraving.

Repellant and waterproof cloth, tweed, serge, chevrot, melton and plaid, plain or striped coating will develop nicely in this way, and the cape may be lined throughout with changeable silk of a contrasting shade.

We have pattern No. 6552 in seven sizes for misses from ten to sixteen years of age. Of one material for a miss of twelve years, the coat will need seven yards and five-eighths; twenty-two inches wide, or three yards and seven-eighths; forty-four inches wide, or three yards and an eighth; fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

MISSSES' CIRCULAR CLOAK. (To be MADE WITH ONE, TWO OR THREE CIRCULAR CAPE-COLLARS.)

(For Illustrations see this Page.)

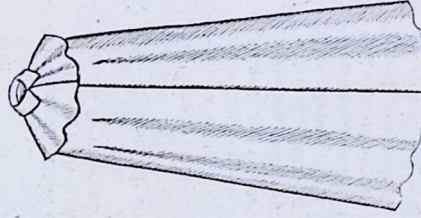
No. 6514.—By referring to figure No. 470 D in this magazine, this cloak may be seen made of mackintosh cloth, and finished with machine-stitching.

The circular cloak has long been a favorite with both old and

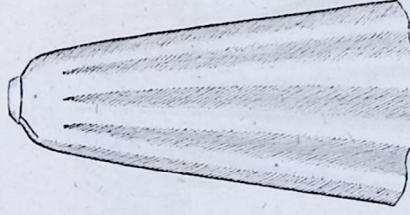
young, and this season it is particularly admired, with its jaunty circular cape-collars, of which either one, two or three may be worn. It is here portrayed in veritable Red Riding-Hood cloth of fine quality and extends to the bottom of the dress. The cloak is in circular shape, as its name infers, and it is rendered perfectly smooth-fitting at the top by two darts taken up on each shoulder, below which and at the back it falls in graceful undulating folds. The closing is made invisibly at the center of the front, and at the neck is a rolling collar, the ends of which flare broadly at the throat. The cape collars are in circular shape and of graduated depth, the lowest one extending below the bust, the upper one to the shoulders, and the middle one midway between; they are shaped to fit smoothly at the top and fall in a series of rippling folds which give them the appearance of the graceful ripple collars.

The cloak may be made of Tartan, camel's-hair, serge, whipcord, tweed, cashmere and merino, and may be lined throughout with quilted satin or a fanciful ombré silk. The collars may be edged with fur, gimp, passementerie or curled-silk feather-trimming, or they may be cut from velvet or Bengaline and lined with silk.

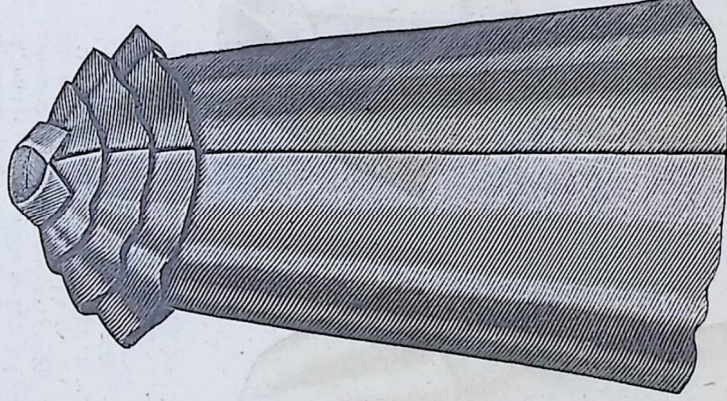
We have pattern No. 6514 in nine sizes for misses from eight to sixteen years of age. To make the cloak for a miss of twelve years, calls for five yards and three-eighths of material twenty-two inches wide, or two yards and seven-eighths; forty-four inches wide, or two yards and a fourth; fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



6514
View with One Cape-Collar.



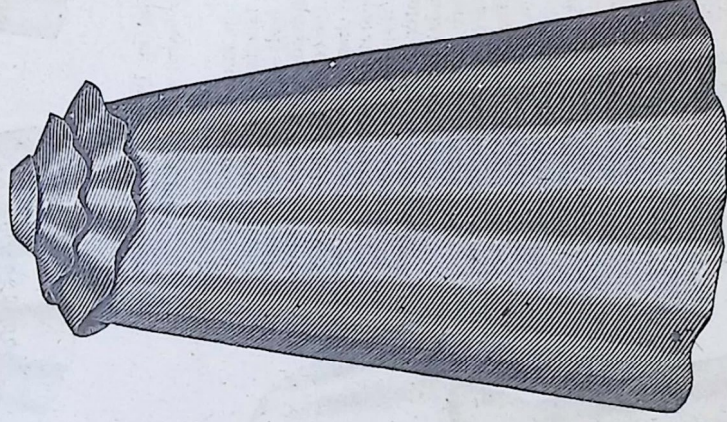
6514
View without Cape-Collars.



6514
Front View.

MISSSES' CIRCULAR CLOAK. (To be MADE WITH ONE, TWO OR THREE CIRCULAR CAPE-COLLARS.) (COPYRIGHT.)

(For Description see this Page.)



6514
Back View.

GIRLS' CLOAK.

(For Illustrations see Page 541.)

No. 6528.—Cloth, silk and velvet enter into the construction of this cloak at figure No. 479 D in this magazine, fur providing the ornamentation.

A pretty combination is here developed in the cloak with modecloth and brown velvet. The upper part of the cloak is a pointed yoke of velvet to which are joined the back and fronts, which hang in pretty flowing folds from the gathers at the top. The front edges of the yoke and fronts are hemmed and closed invisibly. Two revers of velvet are included in the seam joining the fronts to the yoke and flare in deep points; and at the back are arranged similar revers. A brown silk cord tipped with balls adds to the ornamental effect. At the neck is a standing collar of velvet. Long, full puffs are adjusted on the coat-shaped sleeves, which are faced with velvet below the elbows.

Bengaline, Surah, camel's-hair, chevrot, broadcloth, vicuna, twilled cloth and other fashionable coatings may be made up by the mode alone or in combination with velvet or silk. Narrow fur bindings of Astrakhan, beaver, etc., rows of braid, moss trimming and gimp are fashionable decorations.

We have pattern No. 6528 in ten sizes for girls from three to twelve years of age. To make the cloak for a girl of eight years,

requires two yards and a fourth of cloth fifty-four inches wide, and a yard and an eighth of velvet twenty inches wide. Of one material, it needs five yards twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' COAT, WITH REMOVABLE CAPE.

(For Illustrations see this Page.)

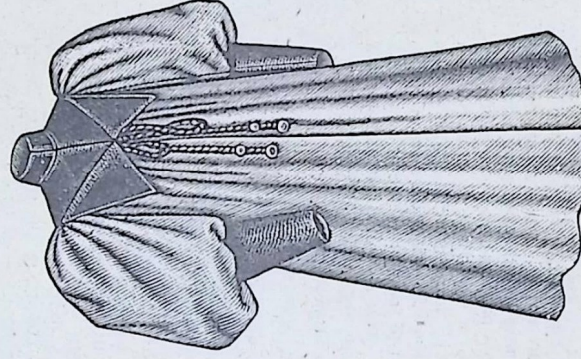
No. 6555.—At figure No. 480 D in this magazine this coat is shown made of cheviot and trimmed with braid.

Navy-blue cloth was here selected for the coat, which is exceedingly jaunty in effect and may be made up with or without the military cape and stylish ripple collars, or without the cape only, as shown in the illustrations. The coat is entirely protective and has loose double-breasted fronts, which lap and close to the throat in double-breasted style with button-holes and large bone buttons. Long under-arm darts secure a smooth adjustment at the sides, and the back is admirably fitted by side-back gores, and a well curved center seam that terminates below the waist-line above extra fullness arranged in an underfolded box-plait, the side-back seams disappearing beneath well-pressed coat-plaits. The sleeves are in mutton-leg style and are shaped by inside and outside seams; they are gathered at the top and fall with becoming fullness to the elbow, below which they follow closely the outline of the arm. Each wrist is tastefully decorated with a binding of Astrakhan, and a similar binding outlines the free edges of the rolling collar, which has widely flaring ends. A fanciful air is produced by the two ripple collars of graduated depth, the lower collar extending to the bust; both collars are made with a seam at the center of the back, and are shaped to fit smoothly at the top and fall in a succession of graceful ripples. The free edges of the collars are outlined with bindings of Astrakhan. The cape, which is removable, is rendered perfectly smooth fitting at the top by a dart taken up on each shoulder; it falls about the figure in undulating curves, and is attached to the coat with hooks and loops beneath the ripple collars.

The coat will make up attractively in melton, broadcloth, kersey, diagonal, whipcord, camel's-hair or any of the fashionable cloakings

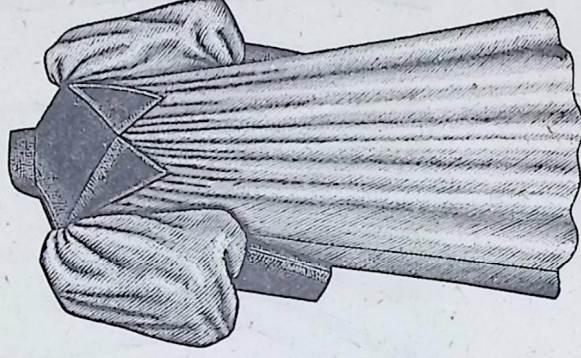
either plain, striped or checked, and the cape and collars will frequently be lined with satin or fancy silk in a widely contrasting hue. When garniture is desired, Hercules, novelty or soutache braid or any preferred variety of fur may be employed, but many people prefer a severe tailor finish of one or several rows of machine-stitching.

We have pattern No. 6555 in eight sizes for girls from five to twelve years of age. To make the coat for a girl of eight years, will require six yards and five-eighths of material twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.



6555

Front View.

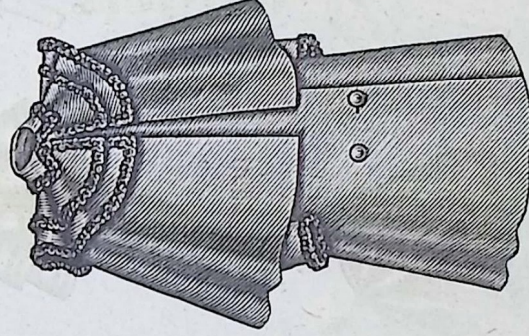


6555

Back View.

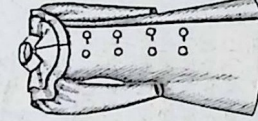
GIRLS' CLOAK. (COPYRIGHT.)

(For Description see Page 540.)



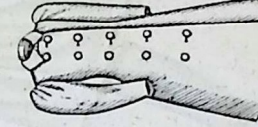
6555

Front View.



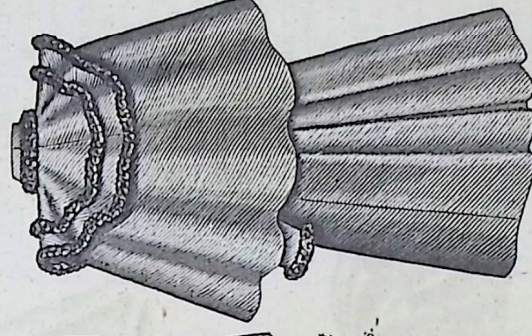
6555

View without
Cape



6555

View without
Cape and
Ripple Collars.



6555

Back View.

GIRLS' COAT, WITH REMOVABLE CAPE. (COPYRIGHT.)

(For Description see this Page.)

ensure a graceful curve over the shoulders; they are shaped by inside and outside seams and are comfortably smooth-fitting below the elbow, and moderately deep cuffs are simulated by a double row of stitching. The opening to a side pocket inserted in each front is concealed by a pocket-lap, and a little higher up on the right side an opening to a change pocket is also covered with a pocket-lap. The free edges of the laps, as well as the lower edge of the coat, are finished with two rows of machine-stitching.

The coat is extremely jaunty in appearance, and may be used for best or every-day wear. It will make up stylishly in melton, kersey, diagonal, whipcord, serge or cheviot in the fashionable shades

MISS' DOUBLE-BREASTED COAT.

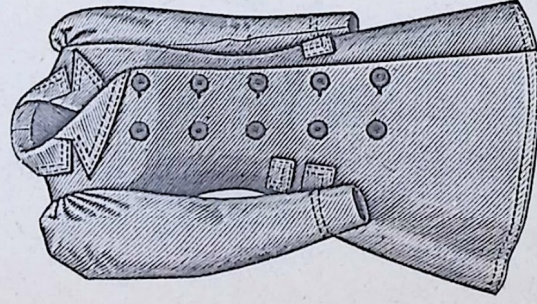
(For Illustrations see Page 542.)

No. 6510.—Mixed cheviot with a finish of machine-stitching is pictured in this coat at figure No. 473 D in this DELINEATOR.

The coat is here shown made of bis-cuit cloth and pleasingly introduces the umbrella flare at the back below the waist-line. It extends to a fashionable depth, and its loose fronts are lapped and closed in double-breasted style with button-holes and large fancy buttons. Above the closing the fronts are rolled back in moderately broad lapels by a rolling collar, with which the lapels form the notches; and the free edges of the collar and lapels are finished in true tailor style with a double row of machine-stitching. Under-arm and side-back gores and a well curved center seam conform the coat gracefully to the figure at the sides and back, and below the waist-line the gores and backs flare and roll in flutes after the manner dictated by la Mode. The sleeves are in leg-o'-mutton style and are still sufficiently full at the top to

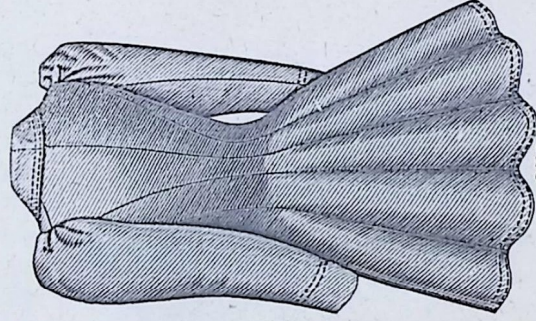
of mode, tan, fawn, Havane, navy and London-smoke, and the completion is usually plain, although a facing of velvet or heavy silk on the collar and lapels is always admissible and in good taste.

We have pattern No. 6510 in seven sizes for misses from ten to sixteen years of age. To make the coat for a miss of twelve years, requires five yards and a fourth of material twenty-two inches wide, or two yards and five-eighths forty-four inches wide, or two



6510

Front View.



6510

Back View.
MISSES' DOUBLE-BREADED COAT. (COPYRIGHT.)

(For Description see Page 541.)

yards and a fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' AND GIRLS' DRESS SLEEVE, WITH RIPLEE CAP, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6538.—Dress goods were selected for developing this sleeve. The coat sleeve is shaped with the usual seams along the inside and outside of the arm and is made with comfortable fullness at the top. A deep Empire puff is arranged over the coat sleeve; it is gathered at the top and bottom and falls from the shoulders and spreads and flares widely above the elbow. Falling with quaint effect over the puff is a jaunty cap, which is of great width over the shoulders and narrowed under the arms; it is shaped to fit smoothly at the top and to fall in a series of ripples, and its lower edge and also the sleeve at the wrist is decorated with three encircling rows of narrow ribbon.

This sleeve is a decided novelty and may be added to a long or round basque, Empire waist or over-dress. The mode will develop attractively in any of the fashionable varieties of silks, crêpon, vailing, camel's-hair, cashmere or merino, with braid, gimp or passementerie for garniture. We have pattern No. 6538 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires two yards and three-fourths of material twenty-two inches wide, or two yards and a half either forty-four or fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE WITH ONE, TWO OR THREE CAPS.)

(For Illustrations see this Page.)

No. 6567.—This picturesque sleeve may be worn with any kind

of plain or fanciful basque or round waist. It is portrayed made of réséda dress goods. The coat sleeve is shaped by a seam along the inside and outside of the arm, and is made with comfortable fullness at the top and follows closely the outline of the arm below the elbow. Upon it are arranged three caps of graduated depth, the lowest cap extending about to the elbow. The caps are of very great width, and though gathered with only slight fullness at the top, fall about the arm in a series of undulating curves or ripples and flare in umbrella fashion at the bottom. The free edges of the caps are tastefully decorated with two rows of velvet *bébé* ribbon. The sleeve may be made up with one, two or three caps, as illustrated.

This sleeve will develop charmingly in fancy silk, taffeta, Bengaline, embroidered vailing, crêpon, challis, cashmere and other silken and woollen textures. It may be adorned with lace insertion, gimp, passementerie, fancy braid, galloon, etc.

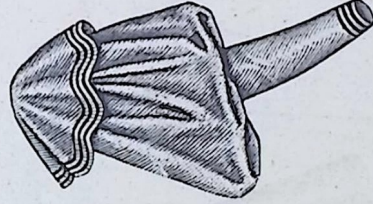
We have pattern No. 6567 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires three yards and three-fourths of material twenty-two inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-fourths fifty inches wide. Price of pattern, 5d. or 10 cents.

MISSES' WAIST.

(For Illustrations see this Page.)

No. 6526.—At figure No. 466 D in this DELINEATOR this waist enters into a toilette made of light vicuna and trimmed with baby ribbon and ruffles of the material.

The waist may be made up either for street or evening wear and is quite fanciful in effect. In this instance it is shown developed in ciel dress goods attractively associated with silk. The waist has a high-necked body-lining smoothly adjusted by single bust darts, under-arm and side-back gores and a curving center seam. It has smooth backs and full fronts, which are separated by under-arm gores and flare widely

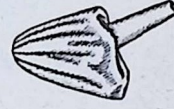


6538

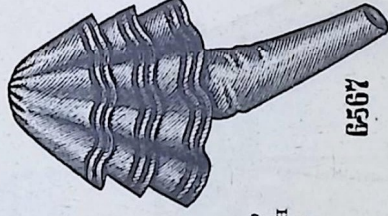
View without Cap.

MISSES' AND GIRLS' DRESS SLEEVE, WITH RIPLEE CAP WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)



6538

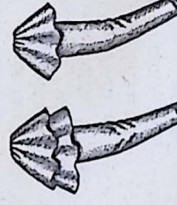


6567

View with Two Caps.

MISSES' AND GIRLS' DRESS SLEEVE. (TO BE MADE WITH ONE, TWO OR THREE CAPS.) (COPYRIGHT.)

(For Description see this Page.)

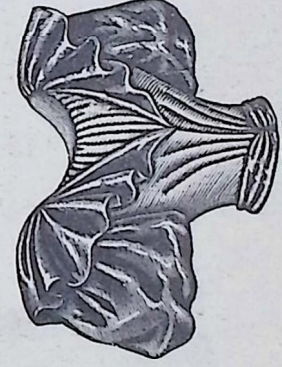


6567



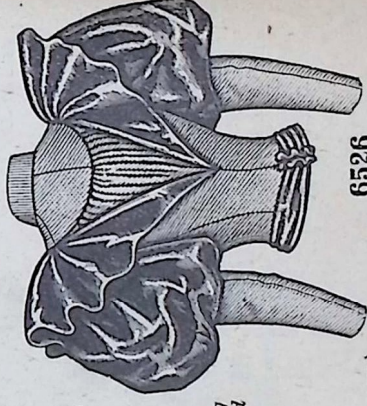
6526

Front View, Showing High Neck and Long Sleeves.



6526

Front View, Showing Low Neck and Short Sleeves.



6526

Back View, Showing High Neck and Long Sleeves.

MISSES' WAIST. (COPYRIGHT.)

(For Description see this Page.)

toward the shoulders from some distance above the waist-line. The fronts present a smooth effect above the bust, and the fullness below is collected at the lower edge in three forward-turning plaits at each side, the plaits flaring becomingly upward. Between the flaring edges of the fronts are effectively disclosed full, low-necked center-fronts which are gathered at all except their front edges. The backs are joined in a seam below the flare, which reveals a full, low-necked center-back that is gathered at the top and plaited to a point at the

toward the shoulders from some distance above the waist-line. The fronts present a smooth effect above the bust, and the fullness below is collected at the lower edge in three forward-turning plaits at each side, the plaits flaring becomingly upward. Between the flaring edges of the fronts are effectively disclosed full, low-necked center-fronts which are gathered at all except their front edges. The backs are joined in a seam below the flare, which reveals a full, low-necked center-back that is gathered at the top and plaited to a point at the

lower edge, the effect corresponding with the fronts. The waist is closed invisibly at the center of the front. The smooth coat sleeves, which are shaped by the usual inside and outside seams, have very full Empire puffs of silk that extend midway to the elbow; the puffs are gathered at the top and bottom and stand out prettily from the arm. Bretelles of silk are gathered up closely on the shoulders to droop in picturesque fashion upon the sleeves, and are narrowed to points at the ends and joined to the loose upper edges of the fronts and backs. At the neck is a close-fitting collar on the curate order, and the lower edge of the waist is outlined with a crush belt of silk. The belt is in two sections that are joined and shirred at the center of the front and finished in frills at the ends, which close at the center of the back. The waist may be made up with a high neck and long sleeves, or with a low neck and short sleeves, as illustrated.

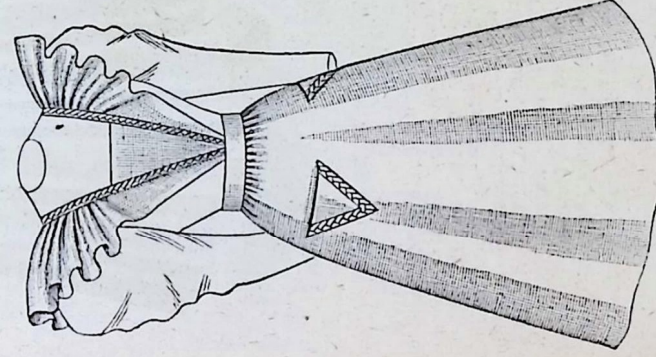
The mode is especially well adapted to the development of plain and fancy silks, *crêpe de Chine*, embroidered vailing, *crêpon*, etc., and may be attractively decorated with lace, ribbon insertion or fine passementerie. The center-back and center-fronts will frequently be made of a widely contrasting fabric, lace net, *mousseline de soie* and similar light airy textures being favored.

We have pattern No. 6526 in seven sizes for misses from ten to sixteen years of age. To make the waist for a miss of twelve years, will require a yard and a fourth of dress goods forty inches wide, with four yards and an eighth of silk twenty inches wide. Of one material, it needs five yards and three-eighths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty inches wide. Price of pattern, 1s. or 25 cents.

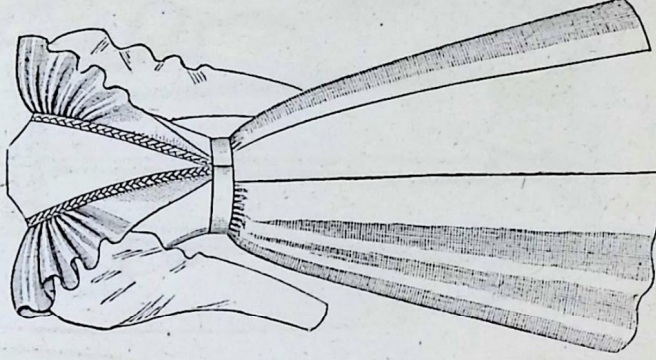
MISSES' CIRCULAR APRON, WITH BIB AND BRETelles.

(For Illustrations see this Page.)

No. 6537.—One of the most thoroughly artistic aprons



6537
Front View.



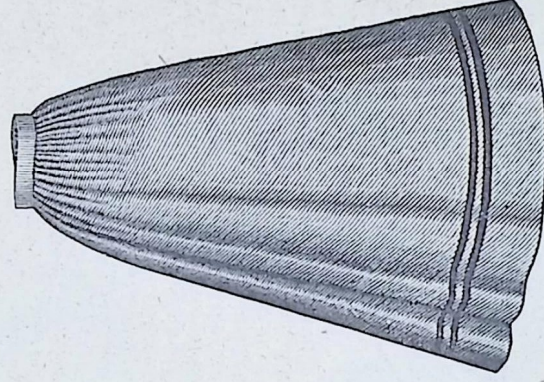
6537
Back View.

MISSES' CIRCULAR APRON, WITH BIB AND BRETelles. (COPYRIGHT.)

(For Description see this Page.)

yet devised for young people is here portrayed made of fine white lawn and trimmed with novelty braid. The skirt is in circular style and is sufficiently long to be protective without entirely concealing the dress; it extends nearly to the center of the back, and is gathered at the top, where it falls with just a suspicion of fulness from the belt, to which it is joined. The apron is given a picturesque air by the graceful bretelles, which pass over the shoulders, where they are of great width and spread in a succession of pretty folds

resulting from gathers; the bretelles are becomingly narrowed toward the ends, which meet in points at the belt, beneath which they are attached at the center of the front and at the ends. The bretelles are attached to narrow bands that are overlaid with novelty braid, and between them at the front are inserted the side edges of a narrow, pointed bib, which is perfectly smooth. A triangular patch-pocket is applied on each side of the skirt, and their seamed edges are outlined with a row of the novelty braid.

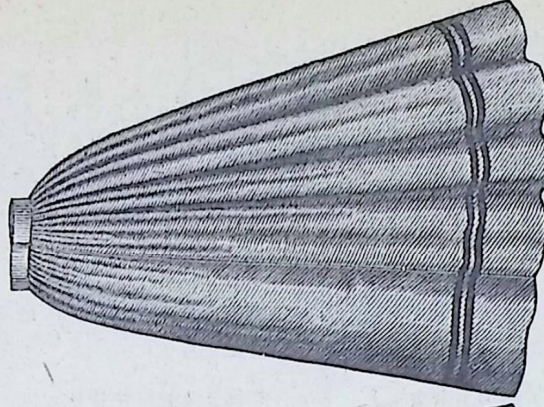


6513

Side-Front View.

MISSES' TWO-PIECE SKIRT. (COPYRIGHT.)

(For Description see this Page.)



6513

Side-Back View.

MISSES' TWO-PIECE SKIRT. (COPYRIGHT.)

(For Description see this Page.)

This style of apron may be made up very dressily in organdy, Swiss, either plain or dotted, French mull and fine nainsook, and may be adorned with lace, insertion and fine embroidery. For general wear cambric and cross-barred muslin are selected, and two-toned embroideries and fancy braid are employed for garniture. We have pattern No. 6537 in seven sizes for misses from ten to sixteen years of age. To make the apron for a miss of twelve years, needs three yards and a fourth of material twenty inches wide, or two yards thirty-six inches wide. Price of pattern, 7d. or 15 cents.

MISSES' TWO-PIECE SKIRT.

(For Illustrations see this Page.)

No. 6513.—At figure No. 466 D in this DELINEATOR this skirt forms part of a pretty toilette of light vicuña trimmed with baby ribbon and ruffles of the material.

The skirt is here shown made of Russian-blue dress goods of a fashionable variety and trimmed with black velvet ribbon. The front extends to form the sides, and its side edges are joined to a seamless back-gore in seams placed well to the back. The skirt is gathered at the top, the fulness being slight at the front and sides and falling in undulating folds at the back. After the manner of the present styles, the skirt flares broadly at the bottom, where it measures a little over two yards in the middle sizes, and the distended effect may be emphasized by an underfacing of hair-cloth, moreen or crinoline. The skirt is finished at the top with a belt, which closes at the left side. It is neatly trimmed at hem depth from the bottom with two rows of narrow black velvet ribbon.

The mode will develop well in plain, striped or plaid suitings, camel's-hair, tweed, chevrot, velours and wool or fancy braid, oriental bands or ruchings of velvet, satin or ribbon. A pretty skirt was made of fawn camel's-hair, trimmed at the bottom with a wide band of velvet scooped at the top.

We have pattern No. 6513 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the skirt needs three yards of goods twenty-two inches wide, or a yard and a half either forty-four or fifty inches wide. Price of pattern, 1s. or 25 cents.

Styles for Little Folks.

FIGURE NO. 482 D.—CHILD'S TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 482 D.—This illustrates a Child's coat and cap. The coat pattern, which is No. 6547 and costs 10d. or 20 cents, is in six sizes for children from one to six years of age, and may be seen in three views on page 549 of this DELINEATOR. The cap pattern, which is No. 2989 and costs 5d. or 10 cents, is in four sizes for children from one to seven years of age, and is given a different portrayal on its accompanying label.

Light cloth is the material here selected for developing the modish little coat, and fur bindings provide a smart decoration. The short, round waist is simply shaped by under-arm and shoulder seams and is closed at the center of the front with button-holes and buttons. The full skirt is deeply hemmed at the bottom, and narrower hems complete its front edges; it is gathered at the top of the front and sides and joined to the lower edge of the body, and is extended to the neck at the center of the back, where it is shirred to form a Watteau. The leg-o'-mutton sleeves are shaped by inside seams only, and are gathered at the top to produce a becoming fullness above the elbow, while below a perfectly smooth effect is presented. Each wrist is ornamented with a binding of fur, and a similar binding trims the overlapping front edge of the skirt. At the neck is a Byron collar having flaring ends, and below it is a butterfly collar in two sections, the back ends of which pass beneath the Watteau, where they are tacked. The

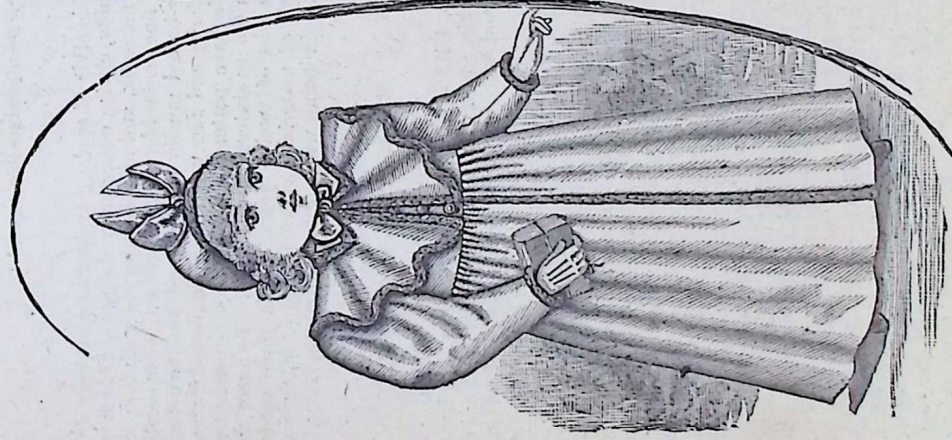


FIGURE NO. 482 D.

of the Byron collar, are tastefully decorated with bindings of fur. The cap is made of the coat material and consists of a front and a

narrow, circular crown. The front is gathered with slight fulness at its back edge, which is sewed to the crown; and its ends are joined in a short seam at the center of the back. The outer edges of the cap are followed by a band of fur, and ribbon ties are sewed to the front corners of the front and tied beneath the chin. At the top of the cap is a jauntily set a

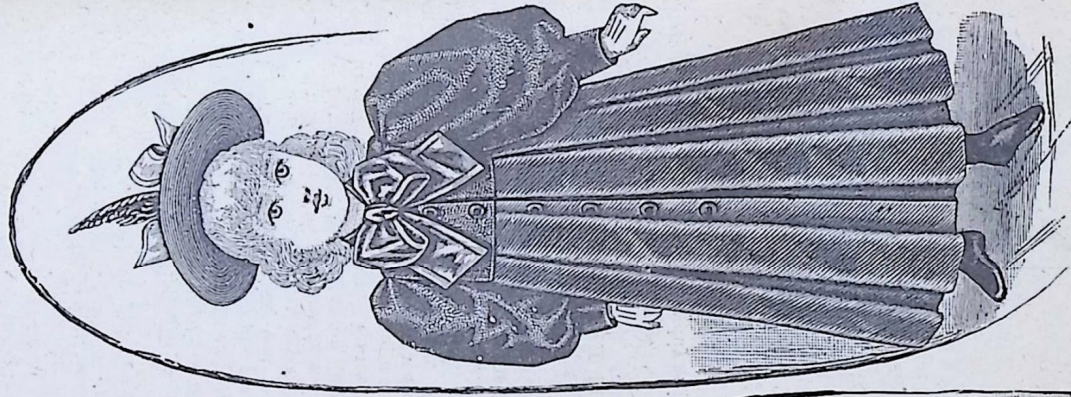


FIGURE NO. 484 D.

FIGURE NO. 482 D.—CHILD'S TOILETTE.—This illustrates Child's Coat No. 6547 (copyright), price 10d. or 20 cents; and Cap No. 2989 (copyright), price 5d. or 10 cents. FIGURE NO. 483 D.—LITTLE GIRLS' CLOAK.—This illustrates Pattern No. 6524 (copyright), price 10d. or 20 cents. FIGURE NO. 484 D.—CHILD'S COAT.—This illustrates Pattern No. 6544 (copyright), price 10d. or 20 cents. (For Descriptions see Pages 544 and 545.)

FIGURE NO. 483 D.

butterfly collar is gathered at the top and falls with pretty fullness at the front and sides, and its free edges, and also the outer edges of the bindings of fur.

bow of ribbon consisting of upright loops and ends.

The coat is adaptable to heavy silks, soft woollens and light-weight cloakings, all of which will unite prettily with velvet; and gimp, galloon, passementerie, plain or fancy braid, etc., will afford suitable and tasteful garniture. The cap may match the coat or be made of velvet, satin, Bengaline or falles, and it may be ornamented with fur, curled-silk feather-trimming or ruchings of ribbon.

FIGURE NO. 483 D.—LITTLE GIRLS' CLOAK.

(For Illustration see this Page.)

FIGURE NO. 483 D.—This illustrates a Little Girls' cloak. The

pattern, which is No. 6524 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and may be seen in two views on page 549 of this magazine.

Very quaint and artistic is the little cloak here portrayed made of gray cloth and trimmed with gray gimp-headed fur fringe. The upper part of the cloak is a square yoke, from which depend a back and fronts that are shaped by two long darts at each side of the front and back. A box-plait is formed at each side of the center of the back, and also at each side of the closing, which is made invisibly at the center of the front; and the darts are tacked together for some distance from the top. The lower edge of the yoke is trimmed with gimp-headed fur fringe, and similar fringe follows the free edges of the rolling collar, which has prettily rounded ends. Enormous balloon puffs extending to the elbows are mounted on smooth, coat-shaped sleeves and droop gracefully from the shoulders; and each wrist is adorned with fur fringe.

The mode will develop attractively in Bengaline, faille, cloth, cashmere, camel's-hair, serge or any light-weight cloaking, and any of these fabrics will combine well with satin or velvet in the same or a contrasting shade. Handsome garmenture may be arranged with braid, gimp, passementerie, galloon, etc., applied in straight rows or in any fanciful manner. The yoke and the exposed portions of the sleeves may be covered with braiding in an elaborate design.

The large felt hat flares becomingly over the face and is stylishly adorned with feathers.

FIGURE NO. 484 D.—CHILD'S COAT.

(For Illustration see Page 544.)

FIGURE NO. 484 D.—This illustrates a Child's coat. The pattern, which is No. 6544 and costs 10d. or 20 cents, is in five sizes for children from two

to six years of age, and is given a different portrayal on page 548 of this magazine. The little coat here shown made of tan cloth and velvet is rendered very fanciful by the addition of a quaint Capuchin hood. The skirt is deeply hemmed at the bottom, is laid in box-plaits all round and is joined to a very short-waisted body, which is shaped by under-arm and shoulder seams; and the closing is made to a desirable depth at the center of the front with button-holes and buttons. At the neck is a fashionable Byron collar, between the flaring ends of which is tied a large silk bow. The bishop sleeves are mounted on smooth, coat-shaped linings, which are revealed at the wrists with round-cuff effect, the exposed portions being neatly faced. The hood fits the neck closely and has a seam at the center extending from the neck to the point; it is included in the collar seam and falls in regulation fashion at the back, and the edge is reversed to disclose a pretty lining of bright Surah silk. The back of the body is crossed at the lower edge of the waist by a strap

having pointed ends, which are fastened at the sides with buttons.

The coat is one of the daintiest of the season's offerings for little folks and will develop well in cloth, serge, camel's-hair, whipcord, cheviot, tweed or hopsacking. The sleeves and rolling collar will frequently be cut from velvet or Bengaline, and fur bindings, gimp or passementerie will afford pleasing garniture.

The large felt hat is becomingly trimmed with wings and ribbons.

FIGURES NOS. 485 D AND 486 D.—LITTLE GIRLS' DRESSES.

(For Illustrations see this Page.)

FIGURE NO. 485 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6534 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently depicted on page 547 of this publication.

A quaint dress for a wee woman is here pictured developed in

gray cashmere, with soutache braid and ruffles of the material for decoration.

The full, round skirt reaches to the ankles and is gathered at the top to fall in pretty folds from the body, to which it is joined; and the bottom is deeply hemmed and is decorated with three tiny frills of the material, the upper frill being finished for a self-heading. The fanciful body has a high-necked front and backs of lining, the upper parts of which are enclosed with round-yoke effects above a low center-front and center-backs and low side-fronts and side-backs; and the lining is covered with a round yoke-facing of the material trimmed with crosswise rows of soutache braid. The center-fronts and center-backs are gathered near the top to form standing frills, and the fulness at the lower

edge is regulated by gathers. These portions appear with pretty effect between the smooth side-fronts and side-backs, which are trimmed with an artistic design done with soutache braid. From the rounding upper edges of the smooth portions bretelles fall quaintly over the sleeves, their free edges being ornamented with braiding to match that upon the side-fronts and side-backs. The closing is made invisibly at the center of the back. The coat-shaped sleeves have Empire pulls that rise and spread on the shoulders in regulation fashion; they are ornamented below the puffs with diagonal rows of soutache braid, and cross-rows of similar braid ornament the standing collar.

The dress is remarkable for both comfort and quaintness, and its attractive features may be brought out to advantage in French serge, cashmere, flannel, vicuna and various other pretty woollens. Velvet or Bengaline will unite beautifully with any seasonable woollen material in a dress of this kind, and ribbon, braid, feather-



FIGURE NO. 485 D.

FIGURE NO. 486 D.

FIGURE NO. 485 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6534 (copyright), price 10d. or 20 cents. FIGURE NO. 486 D.—LITTLE GIRLS' DRESS.—This illustrates Pattern No. 6529 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 545 and 546.)

stitching, gimp, etc., will provide dainty garniture. A stylish dress may be fashioned from old-rose camel's-hair and velvet, the latter material being of a darker shade than the former.

FIGURE NO. 486 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6529 and costs 10d. or 20 cents, is in seven sizes for little girls from one to seven years of age, and is pictured in two views on page 548 of this magazine.

The little dress is both serviceable and artistic and is here shown made of pale-blue merino and lace insertion. The skirt extends nearly to the ankles, and its lower edge is finished with a deep hem. It is gathered at the top to fall in pretty folds all round, and is sewed below a yoke of insertion to a body of lining shaped by shoulder and under-arm seams. Frills of the material decorated above their hems with insertion hang prettily from the lower edge of the yoke,

and the dress is closed invisibly at the center of the back.

The full puff sleeves droop gracefully at the top beneath caps, which are gathered to stand out broad and full upon the shoulders and are narrowed to points at the lower edges of the yoke; and the coat-shaped linings exposed below the puffs are covered with round cuff-facings of the material decorated near the lower edges with encircling bands of insertion. The sleeve caps are trimmed with insertion, and the close-fitting standing collar, which is comfortably high, is overlaid with similar insertion.

The dainty little dress may be fashioned from wool Bengaline, cashmere, wool crépon or any plain or fancy wool goods. It may also be appropriately developed in a combination of silk goods with silk, velvet or Surah; and lace, embroidery, velvet or satin *bébé* ribbon, feather-stitching, gimp, etc., may be applied for garniture. A braiding design is wrought on the yoke.

FIGURE NO. 487 D.—LITTLE GIRLS' DRESS.

(For Illustration see this Page.)

FIGURE NO. 487 D.—This illustrates a Little Girls' dress. The pattern, which is No. 6563 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is given a different portrayal on page 547 of this magazine.

Ciel India silk, dark-blue velvet and white lace edging are here effectively associated in the charming little dress, which has a very short-waisted body shaped by under-arm and shoulder seams, and is closed invisibly at the center of the back. The full skirt is

deeply hemmed at the bottom and is gathered at the top, where it is joined to the body at the back and sides; it is extended to the bust at the front, and the side edges of the extension are securely tacked to the body. The smooth, coat-shaped sleeves of velvet are topped by very full caps of lace, and each wrist is tastefully fall in graceful folds about the arms; and each wrist is tastefully decorated with an upturning row of lace. A fanciful air is given the dress by gathered bretelles of lace, which are arranged upon the back to simulate a round yoke, and pass over the shoulders to the extension of the skirt. The portion of the waist revealed with round-yoke effect is attractively faced with velvet, and at the neck is a moderately high standing collar to match.

Dresses of this description are particularly well adapted to soft, clinging fabrics, such as Surah, India silk, *crêpe de Chine*, cashmere, challis, crépon or merino. They may be adorned with lace, passementerie, gimp, galloon or feather-stitching. The last-named trimming is very effective when well executed.



FIGURE NO. 487 D.

FIGURE NO. 488 D.

FIGURE NO. 487 D.—Little Girls' Dress.—This illustrates Pattern No. 6563 (copyright), price 10d. or 20 cents. FIGURE NO. 488 D.—Little Girls' Toilette.—This consists of Little Girls' Apron No. 6564 (copyright), price 7d. or 15 cents; and Dress No. 4853 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

FIGURE NO.
488 D.—LITTLE
GIRLS' TOI-
LETTE.

(For Illustration
see this Page.)

FIGURE NO.
488 D.—This
consists of a Lit-
tle Girls' apron
and dress. The
apron pattern,
which is No.
6564 and costs
7d. or 15 cents,
is in eight sizes
for little girls
from two to nine
years of age, and
may be seen in
three views on
page 550 of this
publication. The
dress pattern,
which is No.
4853 and costs
10d. or 20 cents,
is in seven sizes
for little girls
from two to
eight years of
age, and is differ-
ently depicted
on its accom-
panying label.

The apron is a very protective little garment, being sufficiently long to wholly conceal the dress beneath; and it is fashioned in a style that is both becoming and picturesque. Its attractive features are here shown to advantage in white nainsook and colored embroidery. The front and backs are joined in under-arm seams and are gathered at the top to fall with pretty fullness from a high-necked yoke, which is shaped by shoulder seams and is in the present instance cut away above a Bertha-frill of colored embroidery arranged in rounding outline upon the yoke. The closing is made at the center of the back with button-holes and buttons, and the hem-facing finishing the bottom of the apron is decorated with a row of fancy stitching. The short sleeves are formed of frills of embroidery, which droop rather deeply at the top and are narrowed considerably under the arms.

The dress is made of pale-pink figured challis. It has a full, round skirt that falls in graceful folds from a fanciful body, which is shaped by under-arm seams only and is mounted upon a smooth

body-lining fitted by shoulder and under-arm seams. Gathers draw the fulness at the lower edge of the body closely to the figure, and the upper edge is turned under and shirred to form a standing frill about the neck, the fulness appearing with guimpe effect above a stylish bodice that is pointed at the center of the front and back and shaped by side seams. The full sleeves fall with puff effect over their coat-shaped linings, the exposed portions of which are covered with round cuff-facings of the material.

All sorts of pretty sheer muslins are appropriate for aprons of this kind, and Hamburg embroidery or lace-trimmed frills of the material may form the Berthas and sleeves. Crépon, serge, cashmere and other soft woollens will be pretty for the dress, and a combination of wool goods with silk or velvet will be effective.

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

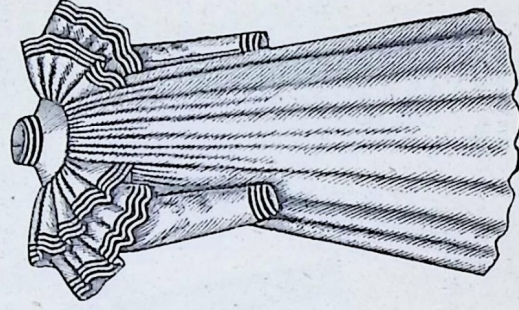
No. 6563.—India silk, velvet and white lace are associated in this dress at figure No. 487 D in this DELINEATOR.

The little dress is here pictured made of old-blue dress goods prettily trimmed with golden-brown velvet *bébé* ribbon. It has a rather short-waisted body, which is simply shaped by under-arm and shoulder seams and closed invisibly at the center of the back. The full skirt, which is deeply hemmed at the bottom and gathered at the top, is joined to the lower edge of the waist at the sides and back and is extended at the front to lap upon the waist within shallow yoke depth of the neck; the upper edge of the extended portion is sewed to position, and the skirt falls free below, the side edges of the extension being sewed flatly to position. The smooth coat sleeves are shaped by the customary inside and outside seams, and each wrist is decorated with three encircling rows of ribbon. Included in the arm's-eye seams and falling prettily over the sleeves are very full caps, which are of great width on the shoulders, where they are also gathered, and fall in a series of graceful ripples. The free edges of the caps are followed by three rows of *bébé* ribbon, and the moderately high standing collar is similarly decorated. Gathered Bertha-bretelles outline a round yoke at the back and pass over the shoulders, their front ends being sewed over the side edges of the extension. The lower edges of the bretelles are decorated with three rows of velvet *bébé* ribbon. The dress may

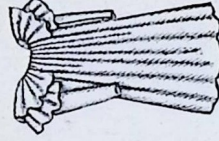
be made up with a low, round neck as shown in the small illustration.

Charming little dresses may be developed by the mode in plain or figured silk, challis, crépon, vailing and merino, and may be trimmed with fancy braid, embroidery, insertion, gimp, feather-stitching and narrow passementerie. The portion of the waist revealed with yoke effect may be faced with velvet, silk, lace or two-toned embroidery, or may be overlaid with vertical rows of Russian braid.

We have pattern No. 6563 in seven sizes for little girls from two to eight years of age. To make the dress for a girl of five years, will require six yards and an eighth of material twenty-two inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.

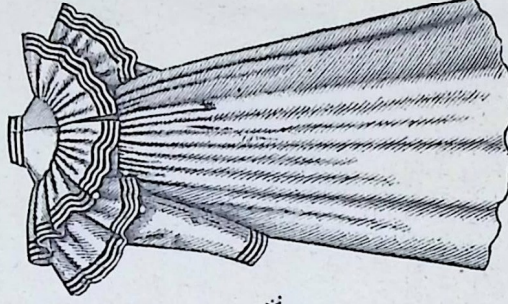


6563
Front View.



6563

View Showing Low Neck.

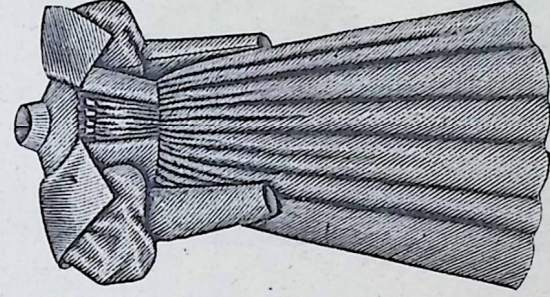


6563
Back View.

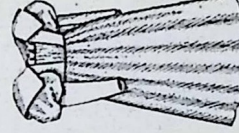
6563

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

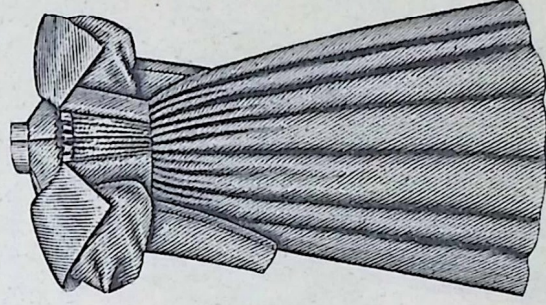


6534
Front View.



6534

View Showing Low Neck.



6534
Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

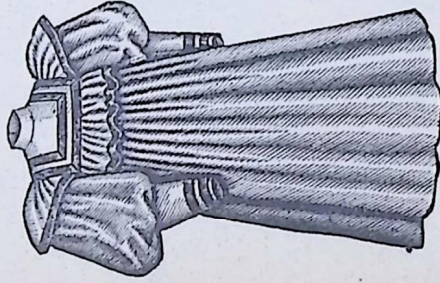
top to form a dainty frill finish; and at the lower edge the fulness is collected in forward-turning plaits at each side of the center of the front and in backward-turning plaits at each side of the closing, which is made invisibly at the center of the back. Overlapping the side edges of the full portions are smooth side-fronts and side-backs which are joined by under-arm and short shoulder seams. The lining is exposed at the top with round-yoke effect and is faced with the material, and at the neck is a moderately high standing collar. Empire puffs extending midway to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and spread in balloon fashion. Joined to the neck

edges of the side-fronts and side-backs are wide, smooth bretelles that have square ends and flare broadly over the pulis. The dress may be made with a low, round neck, as shown in the small illustration.

The fancy silks with old-time patterns will make up exquisitely by this mode, as will also crépon, challis, vailing, and the dainty silk-and-wool novelty suitings of which the shops offer such a variety. Lace, Russian embroidery, fancy bands, galloon and passementerie will form handsome garnitures and may be applied

in numerous pretty ways. Velvet or fancy silk will frequently be selected for facing the exposed portion of the lining, for the standing collar and for the coat sleeves.

We have pattern No. 6534 in seven sizes for little girls from two to eight years of age. Of one material for a girl of five years, the dress will need four yards and three-fourths twenty-two inches wide, or two yards and three-eighths forty-four inches wide, or two yards inches wide, or two yards and an eighth fifty inches wide. Price of pattern, 10d. or 20 cents.



6529

Front View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' DRESS.

(For Illustrations see this Page.)

No. 6529.—At figure No. 486 D this dress is pictured made up in pale-blue merino and daintily trimmed with white lace insertion. The little dress is here attractively portrayed made of cream dress goods. It has a long, full skirt that is deeply hemmed at the bottom and gathered at the top. The skirt falls in pretty, rolling folds from a square yoke, which is mounted on a body lining extending to the waist-line and shaped by under-arm and shoulder seams; and the dress is closed invisibly at the center of the back. The puff sleeves are arranged on smooth, coat-shaped linings, which are faced with the material below the puffs, with deep cuff effect; they are gathered at the top and bottom and

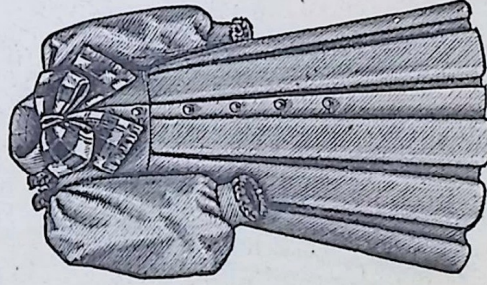
droop gracefully from the shoulders, and each wrist is encircled with two rows of golden-brown velvet ribbon. Topping the sleeves are epaulettes that are gathered at the top and flare stylishly, their free edges being followed by a row of velvet ribbon. Included in the seam joining the yoke to the skirt are frills of the material having square ends, their lower edges being outlined with velvet ribbon. Two rows of similar ribbon are applied on the yoke in Pompadour outline, and at the neck line, and at the neck collar closed invisibly at the back.

The frills and epaulettes render the mode quite fanciful, though in reality it is very simple in construction.

Cashmere, merino, crépon, challis and lightweight camel's-hair will develop attractively in this way, and lace, embroidery, gimp, passementerie or ribbon may form the trimming.

The skirt may be prettily decorated with *entre deux* of lace, and the yoke may be overlaid with heavy lace or all-over embroidery.

We have pattern No. 6529 in seven sizes for little girls from one to seven years of age. Of one material for a girl of five years, the

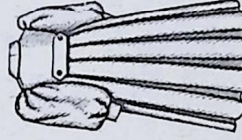


6544

Front View.

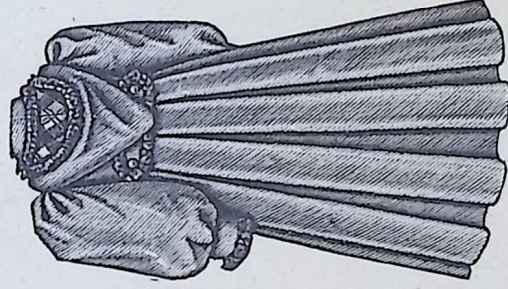
CHILD'S COAT, WITH HOOD, WHICH MAY BE OMITTED. (COPYRIGHT.)

(For Description see this Page.)



6544

View without Hood.



6544

Back View.

CHILD'S COAT, WITH HOOD, WHICH MAY BE OMITTED.

(For Illustrations see this Page.)

No. 6544.—Tan cloth and velvet are united in this coat at figure

No. 484 D in this magazine. It is also illustrated at figure No. 14 on the Ladies' Plate for Winter, 1893-94.

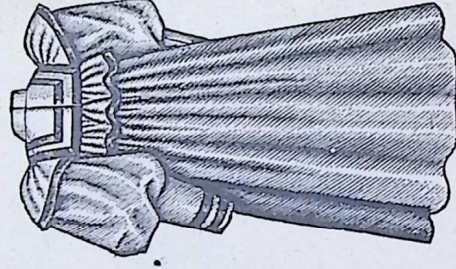
The coat is here pictured made of gray cloth, with bright plaid silk for the hood lining and bow. The skirt is box-plaited all round and is finished at the bottom with a deep hem, while narrower hems complete the front edges; it is joined to a short-waisted body, which is simply shaped by under-arm and shoulder seams. The coat is closed at the center of the front with button-holes and large fancy buttons. The bishop sleeves are mounted on smooth, coat-shaped linings, which are revealed at the wrists with round-cuff effect; they are gathered at the top and bottom and droop gracefully from the shoulders, and each wrist is tastefully trimmed with Astrakhan binding. An attractive feature of the coat is the Capuchin hood, which has a seam at the center extending from the neck to the point; its edges are trimmed with Astrakhan binding and prettily reversed to disclose the lining of bright plaid silk. The rolling collar is made with a seam at the back and flares broadly at the throat, its free edges being prettily outlined with Astrakhan binding; and at the throat is fastened a large bow of plaid silk having fringed ends. Crossing the back at the waist-line is a strap having pointed ends, which are fastened to the coat beneath fanciful buttons; the free edges of the strap are trimmed with Astrakhan binding. The Capuchin hood may be omitted at the option of the wearer.

6529

Back View.

LITTLE GIRLS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



Very natty coats are fashioned by the mode in wool Bengaline, camel's-hair, serge, velours, Sicilienne cloth and rough-surfaced suiting. Velvet, satin and heavy-corded Bengaline will contrast nicely with any of these fabrics, and may be used for the rolling collar and cuff facings. A handsome coat for a little brunette is made of dark-blue rough-surfaced suiting, with dark-blue velvet collar and cuff facings, the hood being lined with satin of a brilliant shade of scarlet. An equally stylish coat is cut from dark-red hopsacking and black velvet, the latter material being used for the collar, straps and cuff facings. The hood is lined with black Bengaline showing red pin-dots.

We have pattern No. 6544 in five sizes for children from two to six years of age. To make the coat for a child of five years, requires six yards and seven-eighths of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, or three yards

and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S COAT.

(For Illustrations see this Page.)

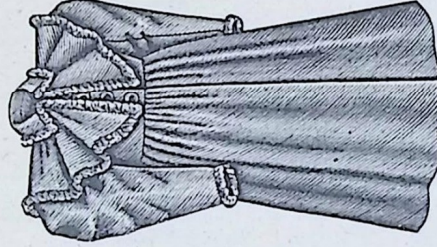
No. 6547.—At figure No. 482 D in this magazine this coat is shown made of light cloth, with fur bindings for a completion. It is further illustrated at figure No. 13 on the Ladies' Plate for Winter, 1893-'94.

The coat is designed with a view to comfort and is here represented made of chestnut-brown cloth and trimmed with beaver fur. It has a short body shaped by shoulder and underarm seams and closed at the center of the front with button-holes and buttons, and a full skirt that extends to a fashionable depth. The skirt is gathered at the top of the front and sides to fall in graceful folds from the lower edge of the body, and the back is extended to the neck.

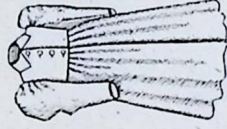
The side edges of the extended portion are drawn by two rows of shirrings to fall with Watteau effect to the lower edge, which is finished with a deep hem. The sleeves are in mutton-leg style, shaped by inside seams only; they are sufficiently full at the top to spread fashionably on the shoulders and are smooth and comfortably close-fitting upon the forearm. The wrists are decorated with bindings of beaver fur, and similar fur ornaments the edges of the rolling collar, the ends of which flare widely at the throat. The coat may be made up with or without the butterfly collar, which is in two sections that extend to the lower edge of the body at the front and back and are disposed with pretty fullness by gathers at the top. The butterfly collar stands out broadly on the shoulders, and its back ends pass beneath the Watteau and are sewed flatly to the body at each side of the center of the back; its free edges are trimmed with fur.

Comfortable little coats for wear during extremely cold weather may be developed by the mode in melton, kersey, chinchilla and beaver, and top garments for the intermediate seasons may be made of serge, flannel, chevrot and light-weight cloth. Beaver, otter, Astrakhan or any other fashionable variety of fur, fancy braid, gimp, etc., may provide the garment, or a plain tailor finish of machine-stitching may be adopted. A stylish coat of this description may be fashioned from tan broadcloth and emer-

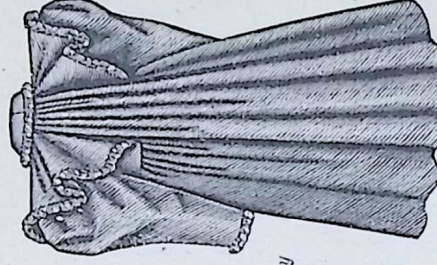
ald-green velvet, the latter being used for the collars. Plaid cloth may be suitably combined with velvet or Bengaline. We have pattern No. 6547 in six sizes for children from one to six years of age. Of one material for a child of five years, the coat requires six yards and seven-eighths twenty-two inches wide, or three yards and a half forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6547
Front View.



6547
View without Butterfly Collar.



6547
Back View.

CHILD'S COAT. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' CLOAK.

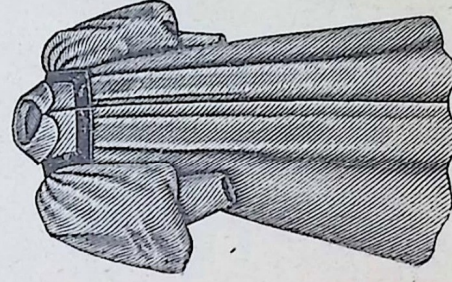
(For Illustrations see this Page.)

No. 6524.—This cloak may be seen made of gray cloth and trimmed with gimp-headed fur fringe by referring to figure No. 483 D in this magazine.

The little cloak is here portrayed made of light-brown cloth, with dark-brown velvet ribbon for garniture. It has a full back and full fronts, which are joined in seams at the sides and are shaped by two long dart seams at each side. A box-plait is laid at each side of the center of the back and at each side of the closing, which is made invisibly at the front, the dart seams being tacked together under the plaits for some distance from the top, below which the plaits fall free. The fronts and back are joined to a square yoke, which is shaped by shoulder seams, the yoke being outlined by a row of velvet ribbon. Very full puffs which extend to the elbows are arranged over the smooth, coat-shaped sleeves; they are gathered at the top and bottom and droop gracefully from the shoulders, and the sleeves are plainly completed at the wrists. At the neck is a rolling collar having rounding ends which flare widely at the front.

The cloak will make up beautifully in Bengaline, cloth, velours, camel's-hair and whipcord. The yoke and sleeves will frequently be cut from velvet of a deeper shade than the material used for the cloak or in contrast with it, and braid, gimp, passementerie or fancy bands will afford attractive garniture. Navy-blue armure silk will make a pretty cloak, and moss edging may trim it.

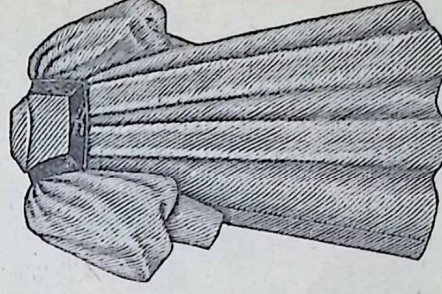
We have pattern No. 6524 in seven sizes for little girls from one to seven years of age. To make the cloak for a girl of five years, calls for five yards and a fourth of material twenty-two inches wide, or three yards forty-four inches wide, or two yards and an eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.



6524
Front View.

LITTLE GIRLS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)



6524
Back View.

LITTLE GIRLS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)

LITTLE GIRLS' APRON.

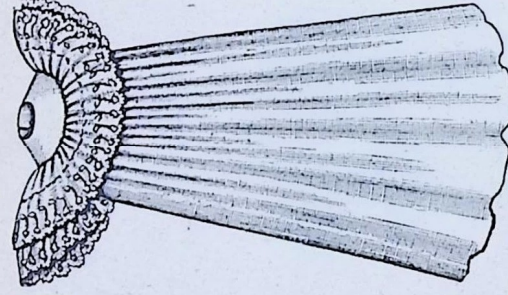
(For Illustrations see Page 550.)

No. 6564.—White nainsook and colored embroidered are represented in this apron at figure No. 488 D in this magazine.

The apron is here pictured made of fine white lawn and embroidered edging, and is so dainty that it cannot fail to find favor even with the most severe little critic, to whose youthful mind the thought of such useful garments is obnoxious. The full front and full backs, which are joined in under-arm seams and gathered at the top, fall gracefully from a square yoke shaped by seams on the shoulders. The back edges of the apron are hemmed, and the closing is made at the center with button-holes and small pearl buttons. A fanciful air is given the garment by the full sleeves of embroidered edging; they are quite broad at the top, are narrowed becomingly under the arms, and are made sufficiently full to stand out

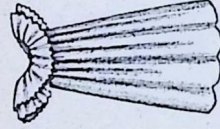
prettily over the sleeves of the dress. The admired broad-shouldered effect is produced by the gathered Bertha-bretelle of embroidered edging, which is arranged upon the apron to give a round outline to the yoke. The apron may extend to the throat, or it may be cut away above the bretelle, as illustrated.

Cambric, mull, fine nainsook, linen lawn, Swiss and organdy are the materials usually selected for making aprons intended for best wear, and the dainty garniture may consist of lace, insertion, fancy embroidery, bands, Swiss, appliqué or Irish point embroidery. The sleeves and frills may be made of the same fabric as the body and their free edges may be finished with a



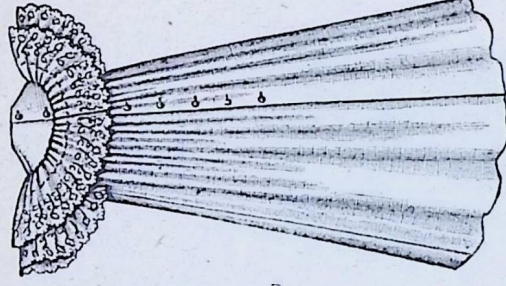
6564

Front View.



6564

View Showing Low Neck.



6564

Back View.

LITTLE GIRLS' APRON. (COPYRIGHT.)

(For Description see Page 549.)

rial, it will need four yards twenty-seven inches wide, or three yards thirty-six inches wide. Price of pattern, 7d. or 15 cents.

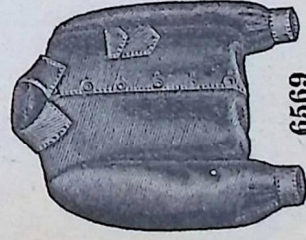
Styles for Boys.

BOYS' BLOUSE.

(For Illustrations see this Page.)

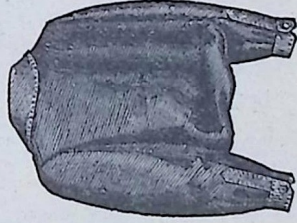
No. 6569.—This blouse, which is pictured made of navy-blue flannel, is a comfortable and serviceable garment to accompany kilt, skirts or long or short trousers. It is simply shaped by shoulder and under-arm seams and is closed at the center of the front with button-holes and buttons. The lower edge is turned under and stitched to form a hem, through which a tape or elastic is inserted to draw the blouse in about the waist, the fulness drooping in regulation fashion. The shirt sleeves have outside seams that end at the tops of extensions left in one edge and turned under for hems, the other edge being finished with a facing that is pointed at the top. The lower edges of the sleeves are gathered and finished with wristbands closed with button-holes and buttons. The facings and wristbands are finished with machine-stitching, and the free edges and flaring ends of the rolling collar are similarly stitched. To the left front is applied a patch pocket having a pointed overlap. The edges of the pocket and the front edges of the fronts are completed with a row of machine-stitching.

For blouses of this kind flannel and serge are usually chosen, the flannel being either plain style and is slashed at the back of the arm; one edge of the slash is finished with a narrow hem and the other with an overlap that is pointed at the top. The lower edge of the sleeve is slightly gathered at the back of the arm and finished with a wristband having rounding ends closed with studs. At the neck is the customary neck-band, at the ends and center of which button-holes are made for the attachment of the collar, which may be of the standing or turn-down variety, both styles being provided by the pattern. All the edges of the shirt-



6569

Front View.



6569

Back View.

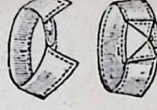
BOYS' BLOUSE.

(For Description see this Page.)

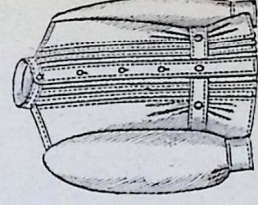
BOYS' SHIRT-WAIST, WITH STANDING AND TURN-DOWN COLLARS.

(For Illustrations see this Page.)

No. 6570.—Shirt-waists like the one here shown made of plain white linen are worn with kilt skirts or long or short trousers and with or without a jacket. The shirt-waist is shaped by shoulder and under-arm seams and stitched in three forward-turning plaits at each side of the front and three box-plaits at the back. The front edge of each front is finished with a rather broad hem, and back of the hem of the left front is arranged a backward-turning plait. The closing is made at the center of the front with button-holes and buttons. The slight fulness back of the plaits in the front is collected in gathers at the waist-line, and very slight fulness between the box-plaits is similarly gathered. A belt is stitched on the outside, and to it buttons are attached for the suspension of the skirt or trousers with which it is worn. The shoulder seams are finished and strengthened with applied straps machine-stitched to position. The sleeve

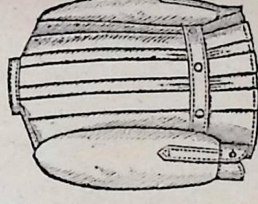


6570



6570

Front View.



6570

Back View.

BOYS' SHIRT-WAIST, WITH STANDING AND TURN-DOWN COLLARS.

(For Description see this Page.)

of age. To make the blouse for a boy of eleven years, requires two yards and seven-eighths of material twenty-seven inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and a fourth fifty-four inches wide. Price of pattern, 7d. or 15 cents.

waist are neatly finished with a single row of machine-stitching. The standing collar is fashionably high and its ends are bent in Piccadilly style. A row of machine-stitching finishes all its edges, and a button-hole is made in each end and at the center.

The turn-down collar rolls deeply and its ends flare widely. It is mounted upon a band that is deep at the center and is narrowed with an easy curve to the ends, which show a wide space between the ends of the collar. Button-holes are made in the ends and at the center and the collar is finished with machine-stitching.

Styles for Dolls.

FIGURE NO. 489 D.—LADY DOLLS' HOUSE TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 489 D.—This consists of the dress and zouave jacket contained in Lady Dolls' Set No. 163, which also includes a cape. The Set, which costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches in height, and is pictured in full on page 553 of this *DELNEARON*.

The dress is fashioned in the latest style, and is here shown made of a pretty variety of dress goods. It has a full, round skirt, which falls in natural folds from gathers at the top. The skirt is finished at the bottom with a deep hem and is stylishly decorated with rows of velvet baby ribbon, a single row being applied above the knee, three rows at the bottom and two rows midway between. The round body has a full front closed invisibly along the left shoulder and under-arm seams, and a full, seamless back separated from the front by under-arm gores and arranged upon a closely adjusted body-lining that is closed invisibly at the center of the front. The fulness in the front and back is drawn prettily to the center by gathers at the top and bottom, and the joining of the body and skirt is concealed by a crush belt, the frill-finished ends of which are closed invisibly at the center of the back. The coat sleeves have full balloon puffs, which extend to the elbow and droop in regulation fashion, and the wrists are trimmed with several rows of baby ribbon. A close-fitting standing collar overlaid with lace is at the neck.

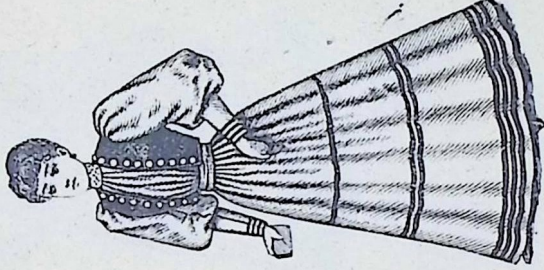
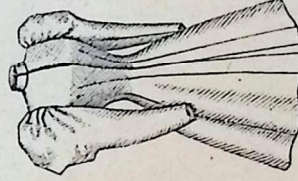


FIGURE NO. 489 D.—LADY DOLLS' HOUSE TOILETTE.—This illustrates the Dress and Zouave Jacket in Lady Dolls' Set No. 163 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



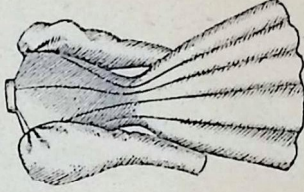
Front View.



Front View.



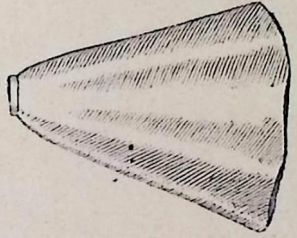
Back View.



Back View.

LADY DOLLS' SET NO. 160.—CONSISTING OF A CIRCULAR SKIRT, LONG BASQUE AND RIPPLE COLLAR. (COPYRIGHT.)

(For Description see Page 552.)



Side-Front View.

The zouave jacket is made of velvet. It reaches nearly to the waist-line and is simply shaped by shoulder and under-arm seams. The fronts open widely, are prettily curved over lower front corners. They are trimmed along their front edges with tiny brass buttons.

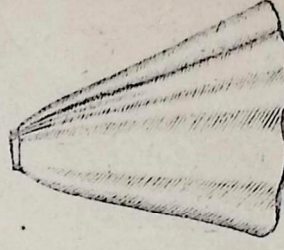
The toilette will prove a dressty addition to a fashionable doll's wardrobe and will be most effectively developed in a combination of fabrics. All sorts of pretty silks and woollens are adaptable to the mode, and a union of cashmere and velvet, serge and *Surah rouquant*, or hopsacking and satin will be very effective. Frills, bands, folds, ribbon, braid, etc., may trim the skirt, and flat

at the neck, and the closing of the basque is made invisibly at the center of the front.

The velvet ripple collar consists of two sections of unequal depth, which are shaped to fit the neck smoothly and roll below in a series of undulating folds or ripples all round.

A charming toilette for Miss Dolly's afternoon promenade may be developed by the mode in *crépon*, hopsacking, velours cloth, satin or any fashionable silk, such as Bengaline, faille or *Surah*. Lace, ribbon, gimp, passementerie, etc., may trim the basque, and trills, ribbon ruching or rows of braid may adorn the skirt.

The large felt hat is fashionably adorned with feathers and ribbon.



Side-Back View.

garnitures of any kind may decorate the jacket.

FIGURE NO. 490 D.—LADY DOLLS' OUTDOOR TOILETTE.

(For Illustration see Page 552.)

FIGURE NO. 490 D.—This consists of a Lady Dolls' circular skirt, long basque and ripple collar. The Set, which is No. 160 and costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches tall, and is again illustrated on this page.

The toilette introduces the popular flaring skirt and the three-quarter basque with umbrella back, and is here pictured made of cloth and velvet. The skirt is in circular style and presents the fashionable smooth effect at the top of the front and sides and the regulation distended appearance at the bottom. The fulness is massed at the center of the back in long flutes or rolling folds by gathers at the top, the flutes spreading gracefully to the lower edge, where the skirt is trimmed with a frill of velvet finished at the top to form a self-heading.

The umbrella basque extends to the fashionable three-quarter length and is adjusted by the customary darts and seams to fit the figure perfectly to the waist-line, below which it flares handsomely, the back displaying the tubular folds seen in a half-open umbrella. The velvet sleeves are of the mutton-leg order and are stylishly broad at the top and smooth and comfortably close-fitting upon the forearm. A moderately high standing collar is

FIGURE NO. 491 D.—GIRL DOLLS' STREET TOILETTE.

(For Illustration see Page 553.)

FIGURE NO. 491 D.—This consists of a Girl Dolls' coat and cap. The Set, which is No. 161 and costs 7d. or 15 cents, is in seven sizes for girl dolls from twelve to twenty-four inches high, and is displayed again on page 554 of this DELINEATOR.

The coat is a very stylish top-garment for Winter and is here portrayed developed in tan cashmere and brown velvet. It is fashioned to resemble the Empire modes, having a short body shaped by shoulder and under-arm seams and joined to a full, round skirt, the lower edge of which is deeply hemmed. The closing is made at the center of the front with button-holes and buttons. Bretelles are arranged upon the body to stand out broadly and with pretty fullness on the shoulders, and are narrowed almost to points at the ends, the effect being decidedly modish. The full puff sleeves are gathered at the top and bottom and are joined to round velvet cuffs decorated at the wrist edges with bands of fur. Bands of similar fur trim the loose edges of the bretelles.

The cap is made of velvet. It fits the head closely and has a center section, which extends to the neck between sides that join it in well curved seams. The front edge forms a slight point at the center, the front and lower edges are trimmed with fur, and ribbon ties are bowed underneath the chin.

A jaunty top-garment to protect Miss Dolly from the cold weather may be developed by the mode in melton, kersey, flannel, cloth, hopsacking, chevriot or camel's-hair. Silk or satin may be used, if a more dressy coat be desired, and velvet, bretelles and cuffs. The cap may match or contrast with the coat and may be trimmed with a ruching of ribbon or lace. For the fashionable little lady's best toilette cardinal-red Bengaline may be united with black velvet in the coat, the bretelles and cuffs being cut from velvet. The cap may also be made of velvet, and its edges, as well as the edges of the bretelles and cuffs, may be edged with black curled-silk feather-trimming.

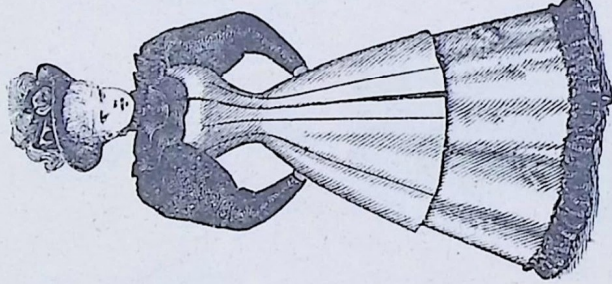


FIGURE NO. 490 D.—LADY DOLLS' OUTDOOR TOILETTE.—This illustrates Set No. 160

(copyright), price 10d. or 20 cents.

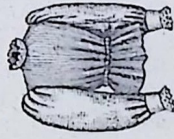
(For Description see Page 551.)

LADY DOLLS' SET, CONSISTING OF A CIRCULAR SKIRT, LONG BASQUE AND RIPPLE COLLAR.

(For Illustrations see Page 551.)

No. 160.—Velvet and cloth are prettily combined in this Set at figure No. 490 D in this magazine. Very stylish will Miss Dolly look when arrayed in this fashionable toilette, which is here portrayed made of dress goods of a seasonable variety. The skirt is in circular Empire style, and its straight back edges are joined in a seam at the center; it fits smoothly at the top at the front and sides and falls in rolling folds below, and the fullness at the back is massed in gathers at the top

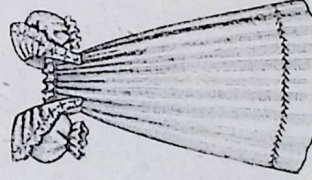
and spreads in reed-like folds to the lower edge. The top of the skirt is finished with a belt, and a placket is made above the seam. Since the long coat-basque is so fashionable, Miss Dolly must of necessity have one in her wardrobe. The one here pictured extends to the approved three-quarter depth and is adjusted by single bust darts that extend to the lower edge of the garment, under-arm and side-back gores and a well curved center seam, the gores and backs spreading in umbrellalike fashion below the waist-line. The closing is made invisibly at the center of the front to a short distance below the waist-line with hooks and loops. The sleeves are in leg-o'-mutton style and are shaped by inside seams only; they are of great width at the top, where they are gathered to stand out gracefully; and below the elbow they follow closely the outline of the arm. At the neck is a close-fitting standing collar that closes at the front.



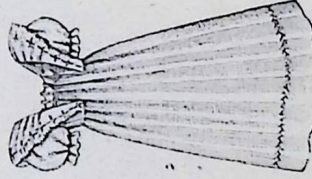
Front View.



Back View.



Front View.



Back View.

FIGURE NO. 492 D.—GIRL DOLLS' VISITING TOILETTE.

(For Illustration see Page 554.)

FIGURE NO. 492 D.—This consists of a Girl Dolls' dress, guimpe and bonnet. The Set, which is No. 162 and costs 7d. or 15 cents, is in seven sizes for girl dolls from twelve to twenty-four inches in height, and is differently represented elsewhere on this page.

The little dress, which will without doubt be one of the most useful in Miss Dolly's wardrobe, is here represented developed in sheer white lawn and embroidered edging. The skirt is full and round and is finished at the bottom with a deep hem fancy-stitched to position. The skirt is gathered at the top at the sides and joined to the body, and at the center of the front and back it is extended to the top of the short body, the extended portions being turned under at the top and gathered in a seam at the center of the body is shaped in Pompadour fashion both front and back and is adjusted by shoulder and under-arm seams; and the closing is made invisibly at the center of the back. Bretelles that are narrowed

The ripple collar consists of two sections of unequal depth, each of which is in two parts that are joined in a seam at the center of the back; the lower section extends to the bust, and while the collar fits smoothly at the top, below it falls in a succession of rip-

almost to points at the ends cross the shoulders and stand out in broad, full folds upon the short puff sleeves; and the sleeves are turned under at the lower edges and gathered to form frills.

The guimpe is made of spotted silk. It is simply adjusted by seams and is closed at the center of the back with button-holes and tiny buttons. A tape or elastic inserted in a casing at the waist-line draws the guimpe well to the figure. The shirt sleeves are gathered at the top and bottom and are finished with wristbands. A tiny frill of embroidery trims the neck.

The bonnet, which is made of lawn and embroidered edging like the dress, has an oblong crown, to which a full side is joined, the side being gathered along its front and back edges to produce a puff effect. A plain band separates the side from the face frill, which is wide at the top and narrows toward the ends, forming a pretty framing for the face. A curtain-frill droops from the lower edge of the bonnet, and ribbon ties are bowed under the chin.

The toilette is charmingly simple, yet is picturesque enough to please the most fastidious little mother. The dress will make up beautifully in lawn, nainsook, cambric, barred muslin or any variety of wool goods, and the guimpe may be of plain or spotted India silk, Surah, mul, etc. Lawn and embroidered edging may be chosen for the bonnet, or it may be made of silk.

GIRL DOLLS' SET NO. 162—CONSISTING OF DRESS, GUIMPE AND BONNET. (COPYRIGHT.)

(For Description see Page 553.)

pling folds. The collar closes at the throat with a hook and loop, and the neck edge is prettily decorated with a box-plaited ruche of satin ribbon.

The dress may be made of cloth, cheviot, tweed, camel's-hair, velours, cashmere or *épingeline*, and trimmed with soutache or fancy braid, ribbon, gimp, galloon, etc. The sleeves and ripple collar may be cut from Bengaline, satin or velvet, or of material like the dress. A dressy combination suit may be made of black cloth and Bengaline. The skirt may be of Bengaline and trimmed with three ruffles of the material edged with narrow white ribbon. The basque may be made of cloth and the collars and sleeves of Bengaline. White ribbon may edge the ripple collar and sleeves.

Set No. 160 is in seven sizes for lady dolls from twelve to twenty-four inches in height. For a lady doll twenty-two inches tall, the Set requires two yards and a half of material twenty-two inches wide, or a yard and a fourth forty-four inches wide, or a yard and an eighth fifty inches wide. Price of Set, 10d. or 20 cents.

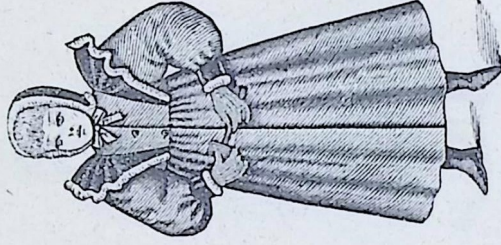


FIGURE NO. 491 D.—GIRL DOLLS' STREET TOILETTE.—This illustrates Set No. 161 (copyright), price 7d. or 15 cents.

(For Description see Page 552.)

GIRL DOLLS' SET, CONSISTING OF DRESS, GUMPE AND BONNET.

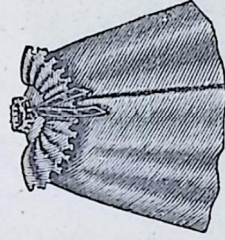
(For Illustrations see Page 552.)

No. 162.—At figure No. 492 D in this DELINEATOR this Set is again illustrated, white lawn being used for the dress and bonnet and polka-dotted silk for the gumpe.

Quaint and artistic is the little dress, which is here shown made of fine white lawn and embroidered edging. It has a very short body, which is joined in under-arm and short shoulder seams and is shaped in low, Pompadour outline at the top, the closing being made invisibly at the center of the back. The full skirt extends to the fashionable depth and is finished at the bottom with a deep hem, which is fastened to position with a row of fancy stitching; and the top is gathered at the sides and joined to the lower edge of the body. At the front and back the skirt is extended to the top of the body and is turned under at the upper edge and shirred to form pretty standing frills, the side edges of the extended portions being sewed flatly to position. The short puff sleeves are gathered at the top, and turned under at the lower edge and shirred to form dainty frills. Bretelles of embroidered edging that are becomingly broad on the shoulders are gathered to fall with pretty fulness over the sleeves and their ends, which taper gracefully, are sewed to position over the side edges of the extended portions of the skirt.

The gumpe is also made of lawn and has a smooth front and backs, which are joined in under-arm and shoulder seams and closed at the back with button-holes and small pearl buttons. It fits smoothly at the top, and at the waist-line a casing is formed, through which tapes are run to draw the fulness well in to the figure, at the top and bottom and finished with tiny frills of lace; and a standing frill of lace prettily decorates the neck.

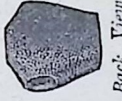
Quant and artistic is the little dress, which is here shown made of fine white lawn and embroidered edging. It has a very short body, which is joined in under-arm and short shoulder seams and is shaped in low, Pompadour outline at the top, the closing being made invisibly at the center of the back. The full skirt extends to the fashionable depth and is finished at the bottom with a deep hem, which is fastened to position with a row of fancy stitching; and the top is gathered at the sides and joined to the lower edge of the body. At the front and back the skirt is extended to the top of the body and is turned under at the upper edge and shirred to form pretty standing frills, the side edges of the extended portions being sewed flatly to position. The short puff sleeves are gathered at the top, and turned under at the lower edge and shirred to form dainty frills. Bretelles of embroidered edging that are becomingly broad on the shoulders are gathered to fall with pretty fulness over the sleeves and their ends, which taper gracefully, are sewed to position over the side edges of the extended portions of the skirt.



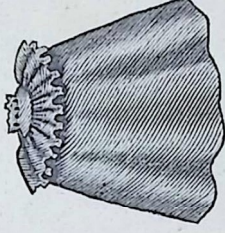
Front View.



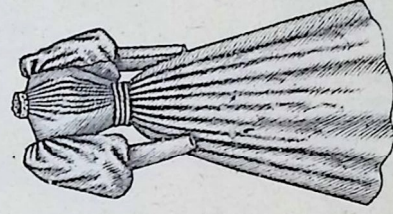
Front View.



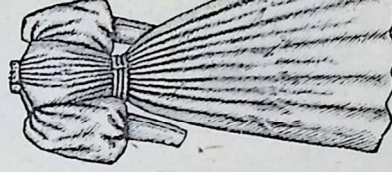
Back View.



Back View.



Front View.



Back View.

LADY DOLLS' SET NO. 163.—CONSISTING OF DRESS, ZOUAVE JACKET AND CAPE. (Copyright.)

(For Description see this Page.)

The full shirt sleeves are gathered bust darts, under-arm and side-back gores and a well curved center seam; and the closing is made with hooks and loops at the center of the front. The fulness at the front and back is drawn well to the center and tastefully disposed by gathers at the top

The bonnet is very quaint and will be wonderfully becoming. It is made of white lawn and embroidered edging and insertion, and has a back to which is sewed a full puff. The puff rises prettily above the band of insertion that is joined to its front edge, and a frill of narrow embroidered edging is included in the joining of the back and puff. The front is made of edging and is gathered at the back, where it joins the band; it is very broad at the top and narrows becomingly at the ends. The bonnet is lengthened by a curtain of embroidery, which is gathered at the top and sewed to the puff, band and back, and falls gracefully over the shoulders. Plaited ties are sewed to the front underneath and bowed daintily.

The dress will make up prettily in chalis, cashmere, vailing, crépon or plain-or figured India silk, and may be trimmed with ribbon, gimp, lace and very narrow insertion. The gumpe is usually made of fancy tucking, mull, nainsook, dimity and organdy, and tiny frills of lace or embroidered edging and fancy-stitched or embroidered bands are the garnitures usually selected. The bonnet may be cut from silk, Bengaline, Surah, lawn, nainsook and piqué, and a neat finish may be provided by scolloping its loose edges and embroidering them with fine French marking cotton or silk. Very dainty will be a dress fashioned from pink India dimity. The skirt may be trimmed above the hem with two rows of white *point de Gène* insertion, and two rows may trim the bretelles.

Set No. 162 is in seven sizes for girl dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the dress will require one yard of lawn thirty-six inches wide, and one yard of embroidered edging three inches wide. The gumpe will need three-eighths of a yard of lawn thirty-six inches wide; while the bonnet calls for half a yard of lawn thirty-six inches wide, and an eighth of embroidered edging three inches wide and a half wide. Price of Set, 7d. or 15 cents.

LADY DOLLS' SET, CONSISTING OF DRESS, ZOUAVE JACKET AND CAPE.

(For Illustrations see this Page.)

No. 163.—The jacket and dress included in this Set are again pictured at figure No. 489 D in this magazine, the velvet being employed for the jacket and dress goods for the dress.

This fashionable little outfit will be just the thing for Miss Dolly to wear on her Autumnal travels, and is here pictured made of blue India silk, velvet and *biscuit* cloth. The dress is made of silk and has a full skirt that is deeply hemmed at the bottom and gathered at the top, where it falls with pretty fulness from the full, round waist, which is closed invisibly along the left shoulder and under-arm seams. The waist is shaped just like one of Mamma's blouses; it has a full front and back separated by under-arm gores, and is mounted on a lining fitted by single bust darts, under-arm and side-back gores and a well curved center seam; and the closing is made with hooks and loops at the center of the front. The fulness at the front and back is drawn well to the center and tastefully disposed by gathers at the top

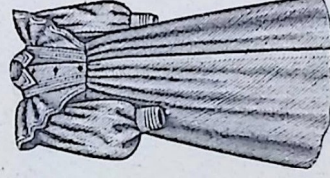
and bottom, and at the neck is a close-fitting standing collar, which closes at the left side and is daintily overlaid with cream lace. The smooth, coat-shaped sleeves have very full puffs, which are gathered at the top and bottom and stand out well from the arm; and the waist is encircled with a crush belt displaying shirrings and frills at the ends.

As Miss Dolly is a very dressy young lady, she wears a smart little Eton jacket of dark-blue velvet, which is made without sleeves and is shaped by under-arm and shoulder seams. The fronts of the jacket round gracefully toward the shoulders and flare slightly below the bust and have square lower corners. The jacket should be lined with silk or satin of some prettily contrasting color.

The cape is an extremely stylish little affair and is made of biscuit cloth; it is in circular style and is fitted smoothly at the top by a tiny dart on each shoulder. The cape is given a very modish appearance by the addition of a gathered Bertha-bretelle, which is arranged on the garment to simulate a round yoke; the lower edge of the bretelle is pinked, and a box-plaited ruching of ribbon finishes the neck. The closing is made invisibly at the center of the front, and at the throat is placed a bow of ribbon with long flowing ends.

The dress may be made of cashmere, Surah, challis, crépon or merino, with feather-stitching, ribbon, narrow braid or embroidery for garniture. The zouave is usually made of cloth, velvet, satin or heavy silk, and the edges may be followed with gold or silver braid applied in coils, with pleasing effect. When the cape is intended for Miss Dolly to wear over her party gowns it may be made of camel's-hair, cashmere, serge or light-weight cloth and lined throughout with silk, and the bretelle made of velvet, silk or lace, with coarse embroidery for a yoke facing. The very fashionable black-and-white combination may be carried out effectively in Miss Dolly's clothes and especially in this suit. The dress may be made of black-and-white striped silk, and three rows of narrow jet may furnish a foot trimming and also a decoration for the sleeves above the wrists. The jacket may be made of black velvet edged with jet, while for the cape black cloth and black-and-white silk may be used for the trimming.

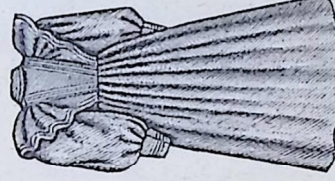
Set No. 163 is in seven sizes for lady dolls from twelve to twenty-four inches in height. For a lady doll twenty-two inches tall, the dress requires two yards and three-eighths of silk twenty inches wide. The jacket calls for a fourth yard of velvet twenty inches wide; and the cape needs five-eighths of a yard of cloth fifty-four inches wide. Price of Set, 10d. or 20 cents.



Front View.

GIRL DOLLS' SET No. 161.—CONSISTING OF COAT AND CAP.
(COPYRIGHT.)

(For Description see this Page.)



Back View.

The Small Catalogue of Fashions for Winter, 1893-'94.—This Publication is now ready for delivery. It is a very handy book of reference for those who may have Winter clothing of any kind to prepare, consisting of a pamphlet of 32 pages, with cover, repiete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our goods, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

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GIRL DOLLS' SET, CONSISTING OF COAT AND CAP.

(For Illustrations see this Page.)

No. 161.—At figure No. 491 D in this DELINEATOR this Set is shown made of cashmere and velvet, with trimmings of fur.

As Miss Dolly will accompany her little Mamma on her various drives and promenades, it is fitting that a suitable outdoor toilette be provided for her. In this instance gray cashmere was selected for the coat, which has a very full skirt that is deeply hemmed at the bottom and narrowly at the front edges. The skirt is gathered at the top and falls in pretty rolling folds from the short-waisted body, which is shaped by under-arm and shoulder seams, and is closed at the center of the front with button-holes and tiny pearl buttons. The puff sleeves are gathered at the top and bottom and finished with round cuffs, which are tastefully trimmed with three rows of white braid. The little coat is rendered fanciful by the addition of bretelles, which are of great breadth on the shoulders, where they are also gathered, and are becomingly narrowed at the ends, which pass into the seam joining the waist to the skirt. The loose edges of the bretelles are outlined with a row of braid, and two rows of similar braid are applied on the body to follow the outline of the bretelles. At the neck is a rolling collar having widely flaring ends, and the free edges are daintily trimmed with a row of braid.

The little cap is made of cashmere matching the coat and has a center section which extends to the neck between sides that join it in prettily curved seams. The cap is very becoming to Miss Dolly and its free edges are daintily trimmed with a box-plaited frill of narrow white lace. The plaited ends of narrow ribbon tie-strings are sewed to the lower front corners, the strings being bowed prettily.

The coat will make up attractively in Bengaline, satin, Surah, fine camel's-hair, cashmere and merino, and may be decorated with lace, gimp, passementerie or *bébé* ribbon. The cap may be of material to match the coat or it may be cut from Bengaline, velvet or cloth and its free edges decorated with fur bindings, swansdown or curled-silk feather-trimming. Plaid cloth and plain velvet will develop a stylish coat of this kind.

Set No. 161 is in seven sizes for girl dolls from twelve to twenty-four inches in height. For a doll twenty-two inches tall, the Set will require a yard and seven-eighths of material twenty-two inches wide, or one yard forty-four inches wide. Price of Set, 7d. or 15 cents.

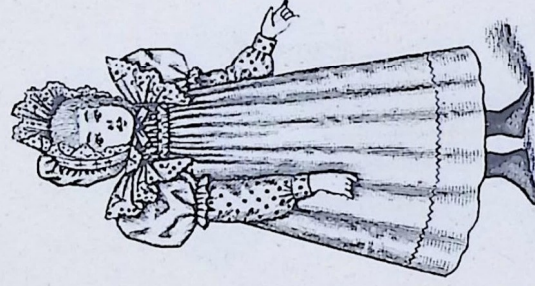


FIGURE No. 492 D.—GIRL DOLLS' VISITING TOILETTE.—This illustrates Set No. 162 (copyright), price 7d. or 15 cents.

(For Description see Page 552.)



and manuals of fancy work of various kinds. The following books are published at Four Shillings or \$1.00 each: "Good Manners," "Needle-Craft," "Needle and Brush," "Homemaking and House-keeping," "Social Life," "The Pattern Cook-Book," "Beauty: Its Attainment and Preservation," and "The Delsarte System of Physical Culture." Those named below are sold for 2s. or 50 cents each: "Drawing and Painting," "The Art of Knitting," "The Art of Crocheting," "Drawn-Work," "The Art of Modern Lace-Making," "Wood-Carving and Pyrography or Poker-Work," and "Masquerade and Carnival: Their Customs and Costumes."

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Illustrated Miscellany.

HATS AND BONNETS.

(For Illustrations see Pages 555 and 556.)

The feathered world is largely represented on fashionable *chapeaux*, wings and small birds, however, being seen more frequently than plumes. La Mode shows great wisdom in this selection, as wings are far better suited to inclement weather than plumes, the softly curled flues of which are soon reduced to a deplorably straight condition when exposed to dampness.

Black-and-white head-gear is a natural evolution of the fancy for this color scheme in women's gowning; and black or white hats with adornments in which the two tones are mingled are the usual and most fitting accompaniments of gowns in the fashionable magpie combination.

Ribbons, of course, are used extensively, but not exclusively, as silk and velvet are quite as pretty, and, moreover, may be more readily disposed to give that appearance of warmth and compactness, which is so desirable a feature of hats to be worn during late Autumn.

FIGURE No. 1.
—LADIES' HAT.—A charmingly modest hat in dark-brown is here shown. The shape is of French felt, and the brim undulates softly all round. Mercury wings stand stiffly against and above the crown at the back, and a corresponding decoration is arranged in front, a handsome bow of satin ribbon formed in a rosette at the center being placed below the wings at the front. Fancy silk braid edges the brim. The hat is especially suitable for promenade wear and may be reproduced in any admired color.

FIGURE No. 2.—LADIES' DRESS BONNET.—This be-

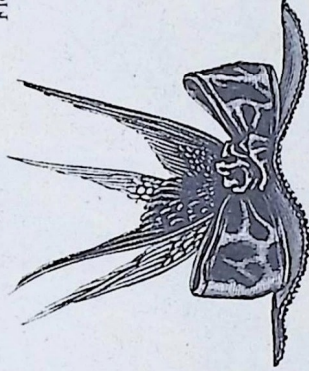


FIGURE No. 1.—LADIES' HAT.

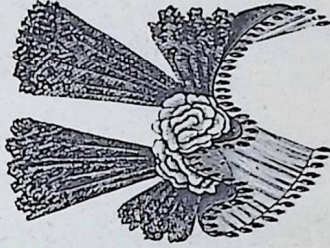


FIGURE No. 2.—LADIES' DRESS BONNET.

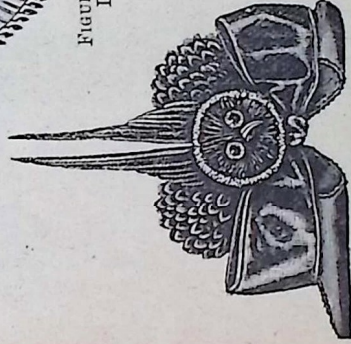


FIGURE No. 3.—LADIES' HAT.

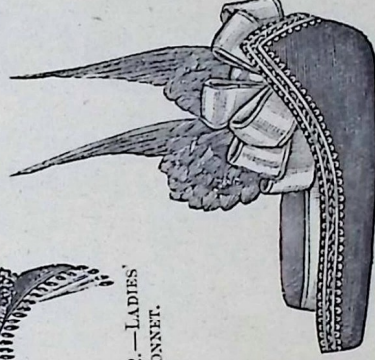


FIGURE No. 8.—LADIES' HAT.

coming bonnet is made of black velvet. It has a facing of heliotrope silk, and the front edge is followed by jet pendants. Two shaded heliotrope roses are disposed in deep indentations made at the front, and just back of the roses are arranged fans of lace, two of which

stand upright, while the remaining two extend toward the sides. This bonnet in black is most suitable for elderly ladies, but the shape is generally becoming and, copied in light colors, will be appropriate for young matrons or maidens.

FIGURE No. 3.—LADIES' HAT.—This is a picturesque shape in red felt. The brim is cleft and flares widely at the center of the front, and is rolled at the edge, the roll growing in less pronounced and the brim decreasing in width toward the back. On the front of the low crown is secured an owl's head and wings in natural colors, the head resting on a wide bow of red satin ribbon. Red silk braid follows the edges of the brim, and completes a hat that will be remarkably becoming to a dark-eyed maiden with a clear complexion.

FIGURE No. 4.—LADIES' HAT.—This shape is of Havane felt, and has an oddly bent brim and a low, sloping crown. A rosette of fawn satin

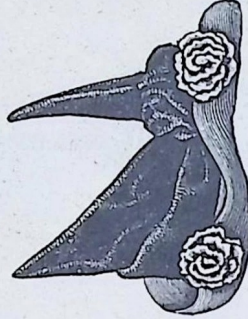


FIGURE No. 4.—LADIES' HAT.

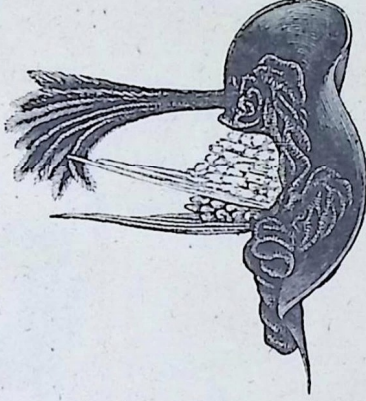


FIGURE No. 6.—LADIES' HAT.

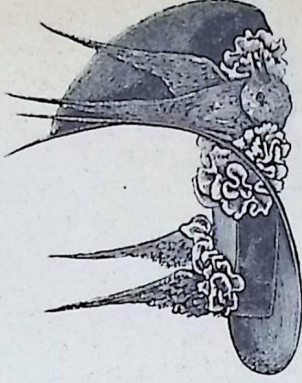


FIGURE No. 5.—YOUNG LADIES' HAT.



FIGURE No. 7.—LADIES' LARGE HAT.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Hats and Bonnets," on Pages 555 and 556.)

is adjusted at the front and another at the right side, and a soft, wrinkled loop and long pointed end of dark-brown velvet spread at each side from a *pouf* of the same at the center of the front. The design could be copied in dark-blue and two shades of tan, and a gold buckle could be secured at the center of the *pouf*.

FIGURE No. 5.—YOUNG LADIES' HAT.—A very unique shape in dark-olive felt is here shown. The crown is low, and the brim is narrow, except at the front, where it is peaked and very broad, turning up in a sharp point that towers high above the crown and forms a background for a gray bird which nestles snugly between two pretty rosettes of gray satin. The crown is encircled by a band of dark-olive velvet ribbon. Two gray Mercury wings stand high above two rather small rosettes at the back, and at the front of the crown are placed two very full rosettes. This hat is becoming only to youthful faces.

FIGURE No. 6.—LADIES' HAT.—The favored magpie combina-

tion is strikingly illustrated in this hat, which is of black felt. The broad brim is turned up at the back and sharply peaked in front, where it supports a twist of black velvet arranged in a soft knot and

flat-lying loops. A twist of the velvetispassed around the very low crown, and a full bunch of black *coq-feathers* stands high above a ro-

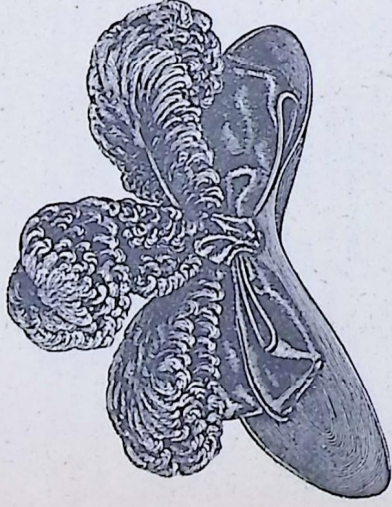


FIGURE NO. 9.—LADIES' LARGE HAT.

(For Description see "Hats and Bonnets," on this Page.)

sette at the back. The magpie effect is produced by a pair of jaunty white Mercury wings, which are placed against the crown at the center of the front.

FIGURE NO. 7.—LADIES' LARGE HAT.—This fancifully bent shape is of felt in a dark shade of green, and will prove particularly becoming to fair-haired damsels. A great bow of green satin ribbon overlaid at one edge with white lace is placed at the right side, the loops and ends falling indiscriminately at the front, side and back. Upreared against the bow are three large plumes, which droop softly over the low crown and give height to the trimming.

FIGURE NO. 8.—LADIES' HAT.—This pretty shape in dark-blue felt has a flat crown, and a brim that is rolled all round in suggestion of a turban, and deepened into a point that extends above the crown at the back. A row of

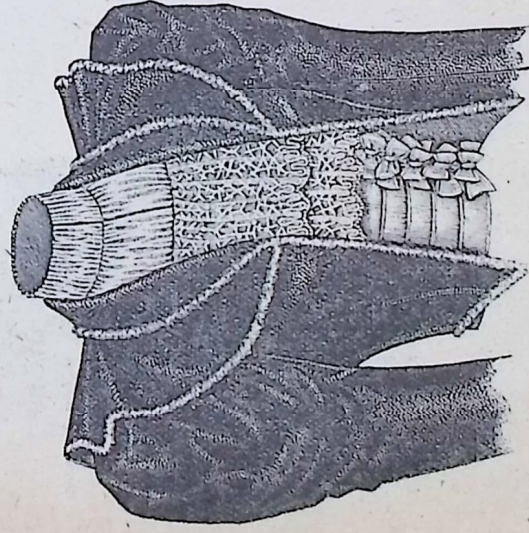


FIGURE NO. 1.—FANCY VEST AND ETON JACKET.—(Jacket cut by Pattern No. 6305; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

able companion to a tailor-made suit of tweed, cloth or similar fabric. FIGURE NO. 9.—LADIES' LARGE HAT.—One of the large shaded felts is here shown, *réséda*, dark green and intermediate shades being harmoniously blended in its coloring. The crown is low, and the broad brim is turned up at the back and stylishly indented at the front. The trimming is simple but effective, consisting of a huge bow of green *ombré* ribbon at the front, and three black ostrich plumes, which are held in place by and partly conceal the bow.

STYLISH LINGERIE.

(For Illustrations see Pages 556 and 557.)

Lingerie to accord with the season must suggest the warmth that seems a part of all raiment donned in late Autumn and early Winter. Boas, fancy collars and ruchings are particularly welcome at this time of the year, as, besides being dressy, they afford considerable protection against chill air and bleak winds. They are popular both with old and young, giving a pretty roundness to youthful faces and effectively concealing those defects in the throat which appear at the first approach of age.

Fur and lace are closely associated in some accessories with fine effect and without a hint of incongruity, but to produce pleasing results in this combination great skill and excellent taste are requisite.

FIGURE NO. 1.—FANCY VEST AND ETON JACKET.—These dainty accessories, worn with a modish skirt, will complete a charming toilette for driving or the promenade. The jacket is of *mousse-green* velvet and was shaped by pattern No. 6305, price 1s. or 25 cents. It is of even depth at the back, where it extends to the waistline, and the lower front corners are pointed. A rolling collar reverses the fronts in lapels at the top, and a fancy collar lies smoothly at the front and back and ripples softly over the shoulders,



FIGURE NO. 2.—COQ-FEATHER COLLARETTE.

standing out on the mutton-leg sleeves. The jacket is edged with beaver. The vest is white and has a full portion of *chiffon* which extends from the neck to below the bust. The lower edge is concealed by a gir-dle formed of sections of satin ribbon, which extend from side to side, ending at the left side under a succession of bows. Two frills of lace of unequal depths cover the lower part of the full portions and droop over the upper edge of the gir-dle. A standing collar at the neck is covered with *chiffon* put on with pretty fullness.

FIGURE NO. 2.—COQ-FEATHER COLLARETTE.

—A pretty framing for the face is provided by this collarette, which is only of sufficient length to encircle the chin with a bow of satin ribbon or secured invisibly, the two methods being equally effective.

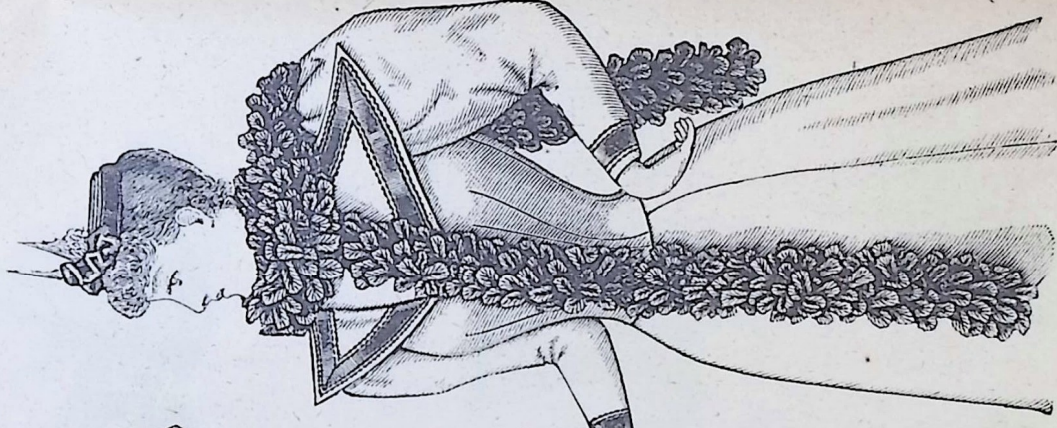


FIGURE NO. 3.—LONG BOX.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Stylish Lingerie," on Pages 556 and 557.)

It may be fastened beneath the neck closely. It may be fastened beneath the chin with a bow of satin ribbon or secured invisibly, the two methods being equally effective.

FIGURE NO. 3.—LONG BOA.—This boa is of *coq* feathers and is of great length. It is wound gracefully about the neck, and the right end is crossed over the left and falls across the left shoulder

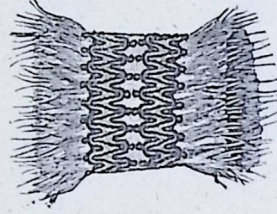
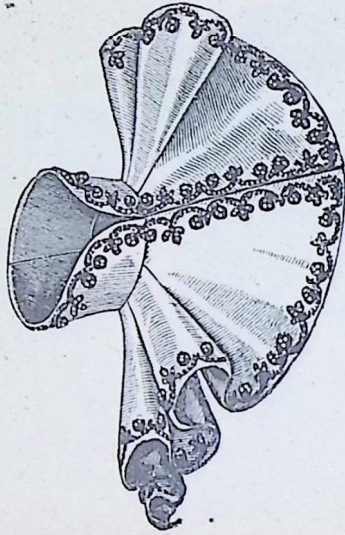


FIGURE NO. 6.

FIGURE NO. 4.—LADIES' UMBRELLA COLLAR.—(Cut by Pattern No. 6549; 3 sizes; small, medium and large; price 5d. or 10 cents.)

and at the back, while the left end extends down the front upon the skirt. Long boas are quite protective and are exceedingly becoming to slender figures; and they may be procured in all varieties of fur and feathers.

FIGURE NO. 4.—LADIES' UMBRELLA COLLAR.—Biscuit cloth was chosen for this stylish collar, which consists of a Medici collar having rounding front ends that flare in characteristic fashion, and a cape to which the Medici collar is joined. The cape is in five sections, which are shaped to be smooth at the top and produce umbrella folds on the shoulders. All the free edges of the collar are decorated with jet passermenterie, the jet appearing to particular advantage on

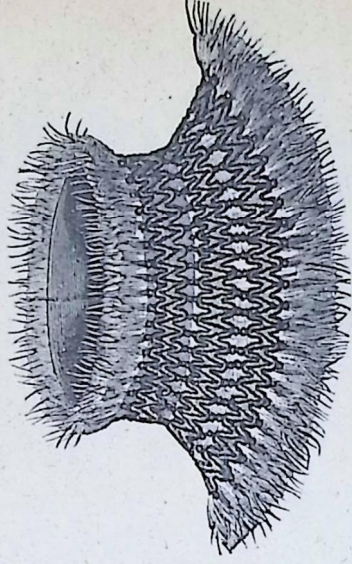


FIGURE NO. 7.

FIGURES NOS. 6 AND 7.—COLLAR AND CUFF GARNITURE.

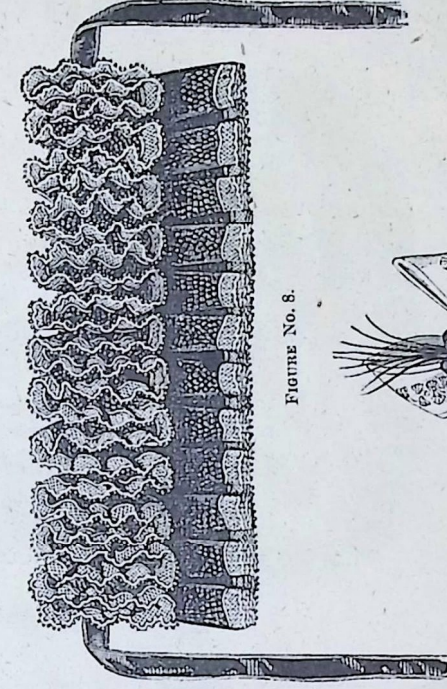


FIGURE NO. 8.

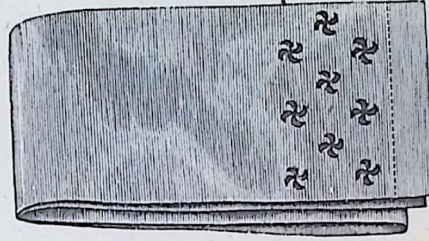


FIGURE NO. 5.—SILK TIE.

the light cloth. The collar was cut by pattern No. 6549, price 5d. or 10 cents. FIGURE NO. 5.—SILK TIE.—This tie is long enough to pass around the neck and tie in a generous bow. It is of red silk decorated at the ends with conventional figures embroidered in dark-blue. The tie will be pretty for wear with a blouse of blue or red crepon or silk, or with a red-and-blue changeable silk waist.

FIGURE NOS. 6 AND 7.—COLLAR AND CUFF GARNITURE.—Dark fancy braid and fur fringe are represented in these pretty adjuncts. The cuff, which is shown at figure No. 6, is of rather deep, round outline and is stylishly edged at both its upper and lower edges with fur fringe.

The collar is illustrated at figure No. 7.

DRESSMAKING AT HOME.

(For Illustrations see Pages 538 to 561.)

Amplitude is still the keynote of the modish skirt, but so skilfully is it made to follow the outline of the figure about the hips, and so varied are the trimmings, that it would seem all figures had been considered in its fashioning.

The double skirt is a novelty in which individual fancy may assert itself in the matter of decoration, its circular upper skirt, and gored under skirt with circular flounce attached forming a foundation for unique disposals of fur, ruchings, rich passermenterie, etc.

Another innovation in the world of Fashion is the serpentine skirt, the drapery of which envelops the figure in sinuous lines and graceful curves. This skirt is also singularly well adapted to novel garnitures, and the woman of quiet taste may adorn it with a simple edge decoration of braid, fur or gimp, its unique fashioning obviating the necessity of a much befrilled or furbelowed completion.

FIGURE NO. 1.—STYLISH DECORATION FOR A LADIES' BASQUE.—Light dress goods were used in the making of this basque, which was cut by pattern No. 6480, price 1s. 3d. or 30 cents. The

fitting is perfectly close, and the closing is made invisibly at the left side, the lower outline being pointed. Above the bust are applied six spaced rows of ball braid in suggestion of a square yoke. The

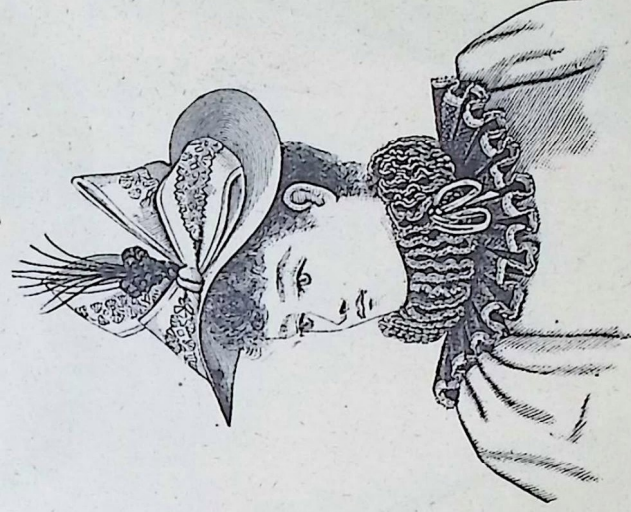


FIGURE NO. 9.

FIGURES NOS. 8 AND 9.—NECK RUCHE.

(For Descriptions of Figures Nos. 4, 5, 6, 7, 8 and 9, see "Stylish Lingerie," on this Page.)

standing collar shows two encircling rows of the trimming, which is applied in five rows on each mutton-leg sleeve. Alternate rows of straight and serpentine soutache braid would also prove an effective decoration.

FIGURE NO. 2.—DECORATION FOR A LADIES' EMPIRE SKIRT.—Écru faced cloth was used in making this skirt, which was cut by pattern No. 6494, price 1s. 6d. or 35 cents. The skirt is circular and is close-fitting at the top, and flute folds that are better defined at the back than elsewhere result from the shaping. A band of brown velvet scooped at both edges is applied at the bottom of the skirt, which is also cut in scoops at the edge. A stylish finish for such a skirt would be a plaiting of silk adjusted beneath the edge.

FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' EVENING COSTUME.—Shell-pink crystal Bengaline and white lace are united in this costume, the shade of the silk being made more pronounced by contact with the trimmings of

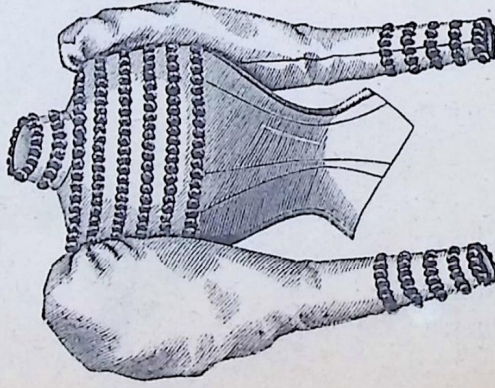


FIGURE NO. 1.—STYLISH DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6480; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

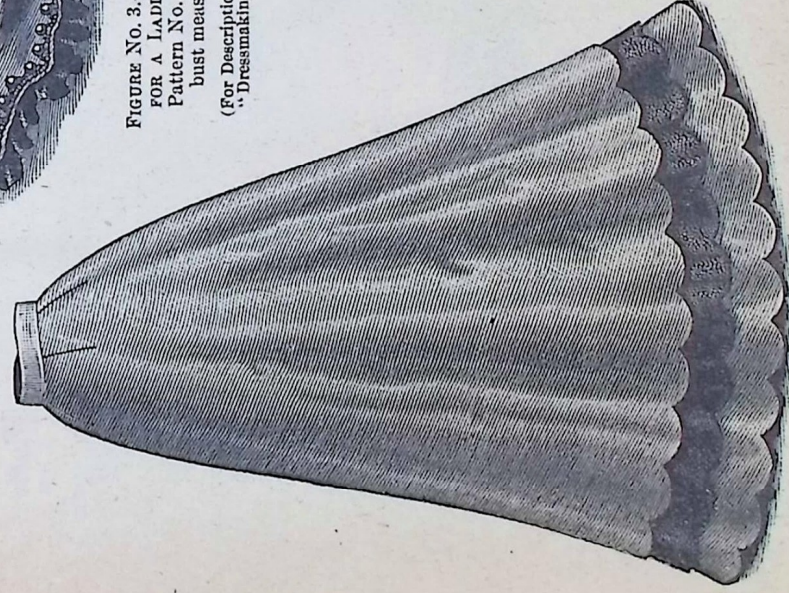


FIGURE NO. 2.—DECORATION FOR A LADIES' EMPIRE SKIRT.—(Cut by Pattern No. 6494; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

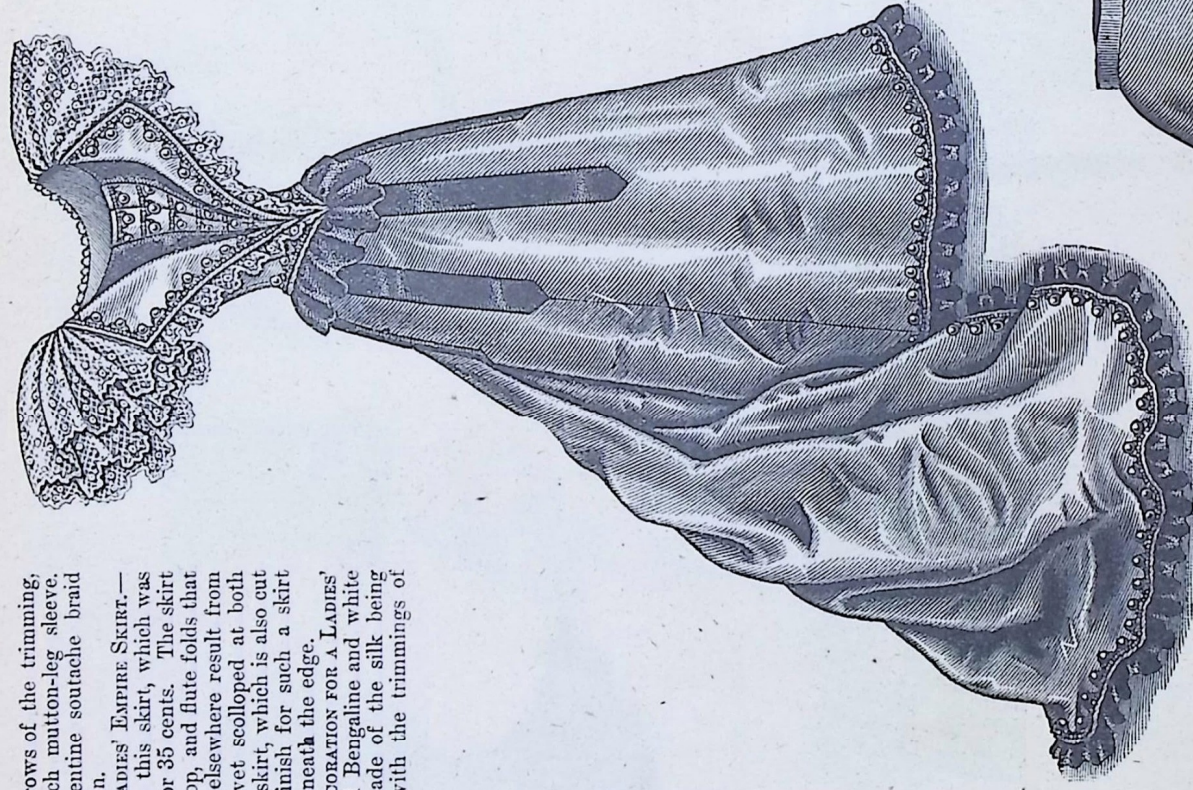


FIGURE NO. 3.—COMBINATION AND DECORATION FOR A LADIES' EVENING COSTUME.—(Cut by Pattern No. 6550; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Pages 557 and 558.)

green velvet and pearl passementerie. The lower edge of the costume is decorated with a frill of velvet surmounted by a band of pearl passementerie, and from the top of the skirt five bands of velvet finished in points fall to graduated depths upon the skirt, the longest being at the center of the front. The fronts, which form a shapely point at the lower edge, are lengthened by a frill of velvet. The lapels are trimmed along their free edges with passementerie, and crosswise rows of

similar passementerie applied at the center of the front between sections of velvet lend a tapering effect at the waistline. The short sleeves are formed of lace edging, and over them droop broad lace bretelles, the ends of which underlie the lapels and taper to a point at the lower edge of the front. A row of passementerie decorates the lower edge of the fronts. This costume may be made up with long or elbow sleeves and with a high or a low pointed or square neck for dinner or reception wear. The pattern used is No. 6550, price 1s. 8d. or 40 cents.

FIGURE NO. 4.—DECORATION FOR A LADIES' SERPENTINE SKIRT.—Mauve cloth was selected for the de-

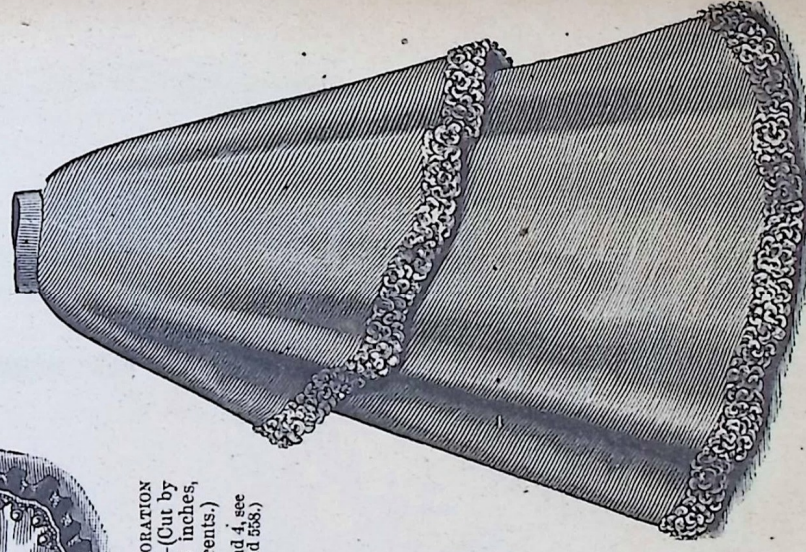


FIGURE NO. 4.—DECORATION FOR A LADIES' SERPENTINE SKIRT.—(Cut by Pattern No. 6535; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

velopment of this skirt, which was cut by pattern No. 6535, price 1s. 6d. or 35 cents. The back displays two box-plats that widen toward the lower edge, and the front presents the fashionable distended appearance at the bottom. The serpentine drapery, from which the skirt takes its name, winds gracefully about the figure and is narrowed to a point at the left side.

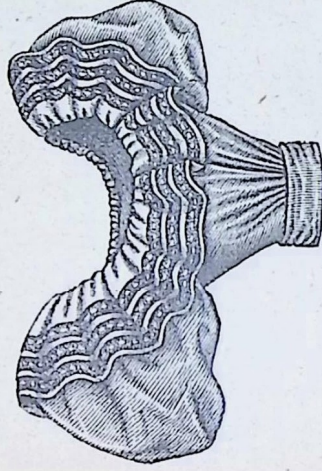


FIGURE NO. 5.—DECORATION FOR A LADIES' BABY WAIST.—(Cut by Pattern No. 6525; 11 sizes; 2s. to 42 inches, bust measure; price 1s. or 25 cents.)

ming, the effect against the mauve background being that of handsome fur.

FIGURE NO. 5.—DECORATION FOR A LADIES' BABY WAIST.—Dainty and elegant in its simplicity is the baby waist here shown made of ciel China silk. The neck is exposed in low, round outline, but accompanying the waist is a high-necked slip with long sleeves, which may be worn if the low neck be undesirable. The deep Bertha-frill is decorated with three rows of lace beading through which baby ribbon is run. The short balloon sleeves spread in the prevailing fashion, and the waist is encircled by a crush belt, the frill-finished ends of which are closed invisibly at the center of the back. This waist was cut by pattern No. 6525, which costs 1s. or 25 cents.

FIGURES NOS. 6, 7 AND 8.—ATTRACTIVE

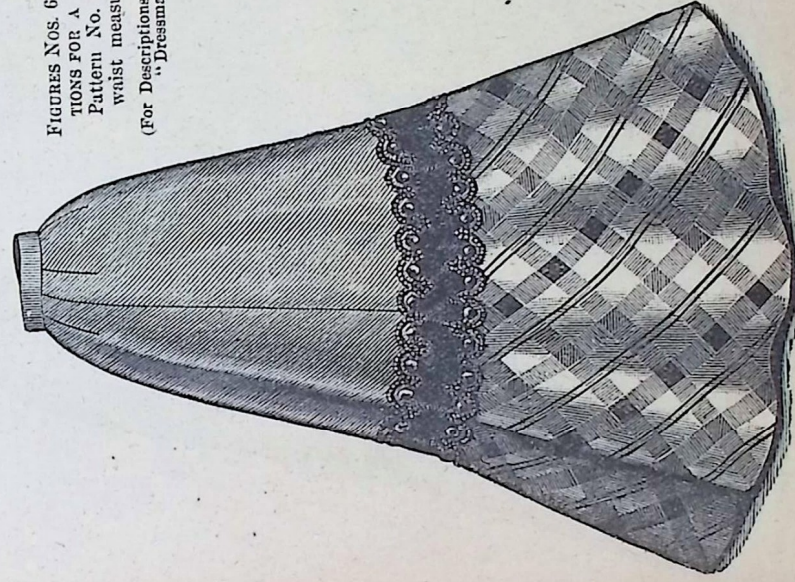


FIGURE NO. 7.

FIGURE NO. 6.

FIGURES NOS. 6, 7 AND 8.—ATTRACTIVE DECORATIONS FOR A LADIES' DOUBLE SKIRT.—(Cut by Pattern No. 6559; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 5, 6, 7, 8 and 9, see "Dressmaking at Home," on this Page.)

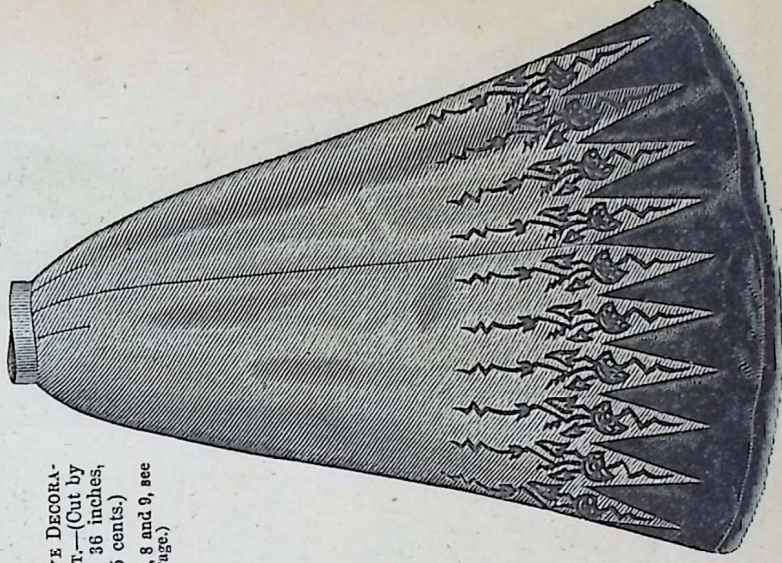


FIGURE NO. 8.

ing of black satin ribbon. Upon the under-skirt is arranged a circular flounce that extends nearly to the knees, and is decorated with short strips of satin ribbon applied in vertical rows.

Figure No. 7 shows the skirt made up in a combination of cloth and tartan plaid goods. The

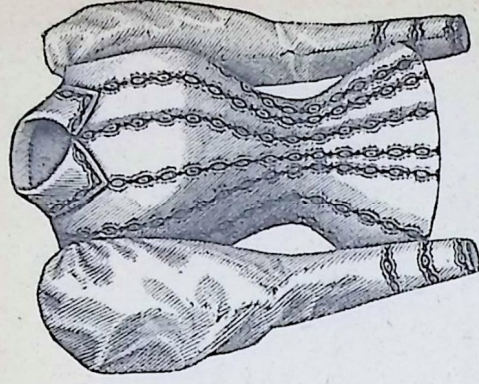


FIGURE NO. 9.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 6452; 13 sizes; 32 to 50 inches, bust measure; price 1s. 3d. or 30 cents.)

upper skirt is omitted, and the five-gored under-skirt with a circular flounce is used, the flounce being made of the plaid goods cut bias and headed with a band of velvet edged at both sides with jet passementerie.

The skirt shown at figure No. 8 is made of golden-brown diagonal and comprises five gores, the upper skirt and flounce being omitted. At the bottom is a decoration of dark-brown velvet cut in deep points that turn upward, and between the points are applied jet ornaments. All fashionable materials are adaptable to the mode.

FIGURE NO. 9.—DECORATION FOR A LADIES' BASQUE.—Silk was used in the construction of this basque.

DECORATIONS FOR A LADIES' DOUBLE SKIRT.—

This group represents various effects carried out on one style of skirt, which was cut by pattern No. 6559, price 1s. 6d. or 35 cents. At figure No. 6 the skirt is shown made of gray faced cloth. It consists of a circular upper-skirt and a five-gored under-skirt. The upper-skirt is considerably shorter than the under-skirt and is bordered with a very full ruch-

Hand-crocheted gimp covers the under-arm seams and darts, being extended above the latter to the neck, and a row is placed over the closing. The rolling collar is trimmed with gimp, and three rows are applied to the mutton-leg sleeves at the wrists. Pattern No. 6452, price 1s. 3d. or 30 cents, was used in shaping the basque, which may also be made up in wool goods.

FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Satin and cloth, a combination which promises to be in high favor this Winter, were selected for this costume, which was cut by pattern No. 6551, price 1s. 6d. or 35 cents. The four-gored skirt is decorated near the lower edge with bands of satin overlaid with braid applied to form points all round. The round waist is lengthened by a frill of the contrasting material edged with fancy braid, and a crush belt appears above the frill, its ends being frill finished as usual. Two braid-decorated frills of satin of unequal depth are adjusted on the waist at the top, the lower one falling with quaint effect over the full double sleeve-caps, which are arranged upon the coat sleeves and ornamented at the edge with fancy braid. At the neck is a standing collar overlaid with a crush collar having frill-finished ends.

FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—Olive-green diagonal and black velvet effect an attractive combination in this costume. The upper part of the skirt is covered by

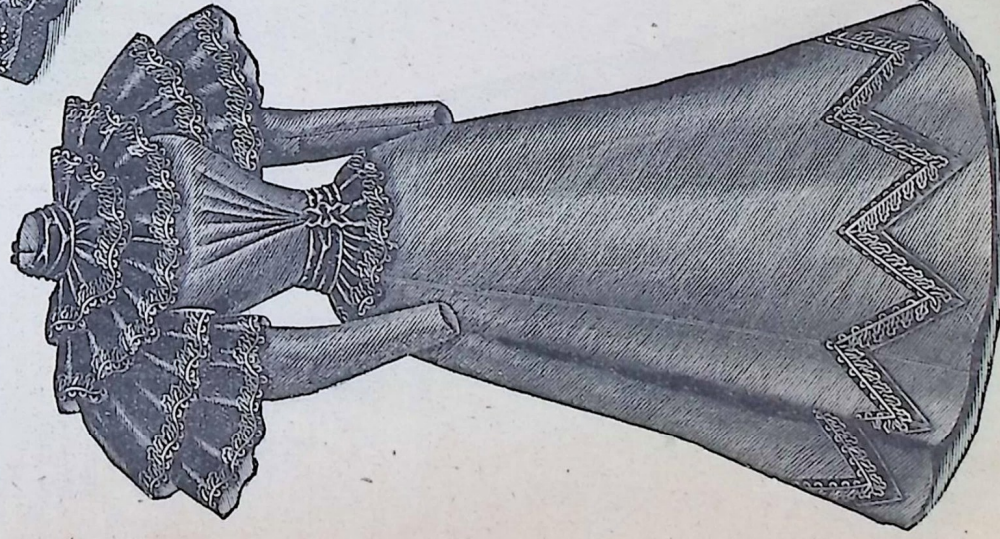


FIGURE NO. 10.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6551; 13 sizes; 28 to 46 inches, bust measure; price 1s. 6d. or 35 cents.)

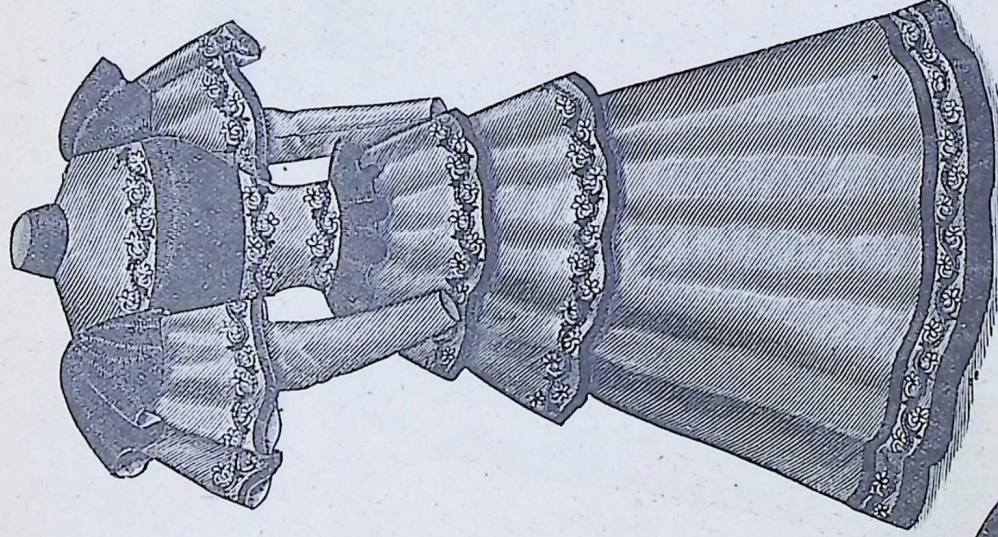


FIGURE NO. 11.—COMBINATION AND DECORATION FOR A LADIES' COSTUME.—(Cut by Pattern No. 6531; 11 sizes; 28 to 42 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 10, 11 and 12, see "Dressmaking at Home," on this Page.)

two flounces of unequal depth, each flounce being edged with a velvet band below a band of Escorial passementerie. A stylish foot-garniture is contributed by a row of passementerie between two velvet bands, the upper band being the narrower. The waist introduces exceptionally novel features and comprises a square yoke, a velvet center-portion and a deep girder-portion, all the parts being cut bias. A narrow ripple basque-skirt of velvet falls from the edge of the waist. Bands of Escorial passementerie are applied above and below the center portion and above the basque-skirt. Over each sleeve fall

two ripple caps; the upper one, which is the narrower, is cut from velvet and the lower one from the diagonal; and the decorative idea in the skirt flounces is repeated on the lower cap. The standing collar is of velvet. Pattern No. 6531, price 1s. 8d. or 40 cents, was used in shaping the costume.

FIGURE NO. 12.—DECORATION FOR A LADIES' SKIRT.—A stylish skirt is here pictured made of plum-colored camel's-hair. It consists of five umbrellagores, and a whole back that hangs in graceful folds, the remainder of the skirt presenting undulating folds. A unique decoration is arranged with black satin ribbon disposed in three overlapping ruffles some distance above the knees in a half circle, the ends of the ruffles being concealed by ribbon bows. The trimming only crosses the front and suggests a tablier-drapery. The pattern used in the construction is No. 6511, price 1s. 3d. or 30 cents.

FIGURE NO. 13.—DECORATION FOR A LADIES' SKIRT.—Old-blue faced cloth is the material represented in this skirt. The seams joining the front and side gores are covered with black silk passementerie, which contrasts effectively with the material. If desired, the skirt may be trimmed with encircling rows of passementerie or with ruffles of silk or ribbon. Pattern No. 6560, price 1s. 3d. or 30 cents, was used in the making.

Any of the stylish skirts mentioned above will prove fitting companions for the waists shown at figures Nos. 1 and 9 in this department.

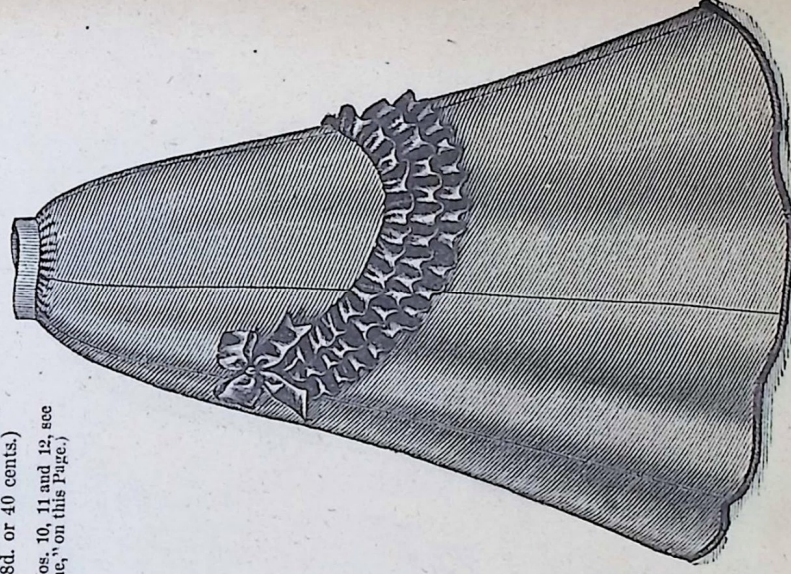


FIGURE NO. 12.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6511; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

THE WORK-TABLE.

(For Illustrations see Pages 561 and 562.)

FIGURE No. 1.—FANCY BOX.—An odd and pretty idea is carried out in this box with corn husks, which, if no longer fresh and flexible, may be steamed just before using, to soften them. The box is

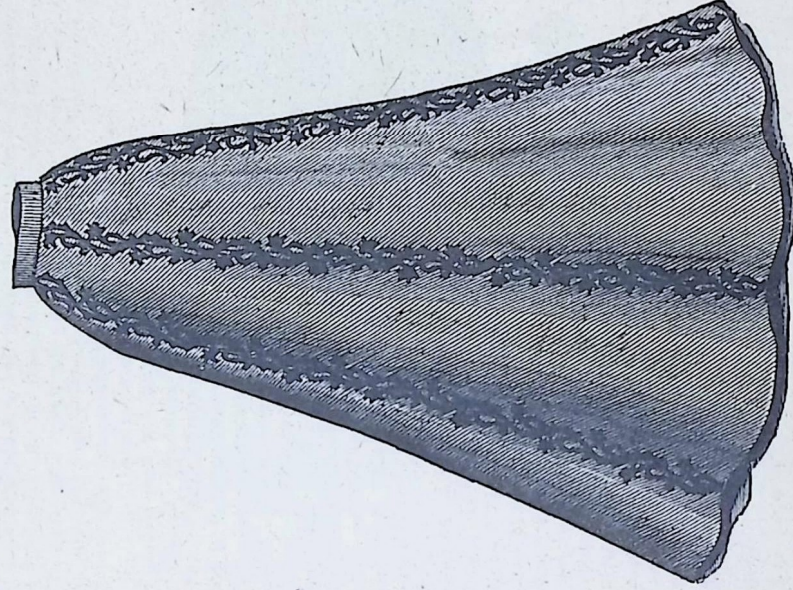


FIGURE No. 13.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 6560; 9 sizes; 20 to 36 inches, waist measure; price 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on Page 560.)

made of pasteboard and covered with husks, which are held down at the bottom by rope made of twisted husks, the upper edge being simply tacked. Over the lid are also adjusted husks, upon

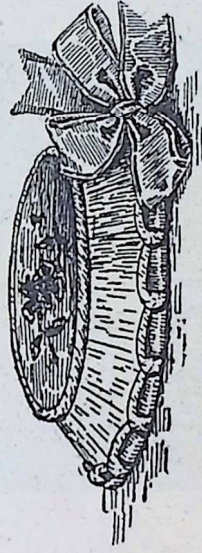


FIGURE No. 1.—FANCY BOX

which is painted a dainty floral design; and a rope of husks encircles the lid at the edge. A large, bright-colored bow of ribbon is decoratively arranged at the right side of the box. A pretty effect may be produced with gold paint upon the husks.

FIGURE No. 2.—HEAD-REST.—Shell-pink India silk is the covering used upon this dainty cushion. On the upper side is painted an artistic design in water-colors, and about the edges is adjusted a doubled ruffle of pale-green silk. At each upper corner is tacked a loop of white silk cord. A head-rest of this kind may be effectively hung

over a white enamelled or gilded wicker chair. Figured China or any fancy silk may be appropriately used in the construction. A serviceable head-rest may be made of colored denim embroidered with silk and edged with silk cord.

FIGURES Nos. 3, 4 AND 5.—FANCY COVERED BOX, AND DESIGN

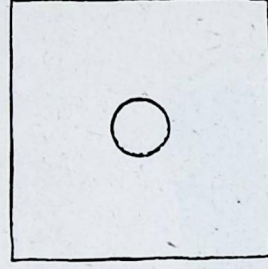


FIGURE No. 3.

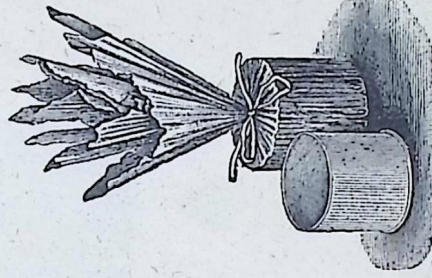


FIGURE No. 4.

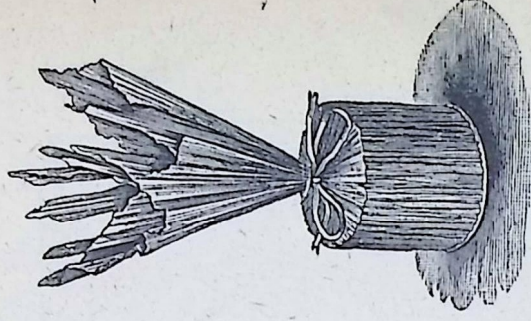


FIGURE No. 5.

FIGURES Nos. 3, 4 AND 5.—FANCY COVERED BOX, AND DESIGN FOR MAKING COVER.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Work-Table," on this Page.)

FOR MAKING COVER.—The decorative possibilities of tinted crimped tissue paper are illustrated in this box, which may be used for bouquets or merely to serve an ornamental purpose.

At figure No. 3 is shown the design for the paper cover. The opening is made at the center. Figure No. 4 pictures the box and cover. A paper cuff-box may be used, though boxes of this description are sold by stationers and dealers in fancy goods at trifling cost. The paper is slipped over the cover, and the lower edge is gummed neatly round the edge of the box. The paper is then tied at the center of the lid with narrow ribbon, above which it will stand out very effectively.

Figure No. 5 portrays the box closed and completed. Any color of paper may be selected for a box of this kind. FIGURE No. 6.—HEAD-REST.—China silk presenting a dark-red ground and a graceful floral pattern in white and green is shown in this engraving. The pillow, which is oblong, is alike on both sides. Tassels introducing the colors in the silk finish the lower edge, and at each upper corner a loop of narrow red silk ribbon is adjusted to secure the pillow to the chair. The edges may be finished with metal or colored silk cord, with effective results.

FIGURE No. 7.—FANCY SCREEN.—A serviceable screen for the sewing-room is here shown. It is enamelled in white and is made with narrow shelves on the inner side. The screen is covered with cream silk, and at the top various designs are painted in water-colors on the several leaves. To the under sides of the shelves, upon which stand pretty ornaments, are adjusted bags of dark-red silk, each bag being slashed for a short distance at the center, and tied with a red silk cord far enough from the end to produce a frill finish. The bags may hold sewing materials and unfinished fancy-work or other sewing.



FIGURE No. 2.—HEAD-REST.

Linen, denim or crêtonne may be used instead of silk for the bags, if preferred, and figured material may cover the screen. If a room cannot be used exclusively for sewing, a corner of an apartment may be shut off with a screen of this character.

ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 562 to 564.)

FIGURES NOS. 1 AND 2.—CURTAIN FOR BOOK-CASE, AND DESIGN FOR BORDER.—By the aid of these pictures lovers of the æsthetic can make a pretty and effective book-case curtain, selecting silk in an old-rose tint, and using for decoration the Rocoembroidery, a description of which was given at length in the July DELINEATOR. The border wrought near the lower edge of the curtain is done with the braid that comes especially for this style of work. The design for the border is given in its actual size at figure No. 2, and will prove effective on silks of neutral tint. The curtain is tastefully hung, and can be made without an extravagant expenditure.

FIGURE NO. 3.—JEWEL-CASE AND HAIR-PIN HOLDER.—A pretty and practical suggestion for a jewel-case and hair-pin holder is here presented, and the illustration gives an excellent idea

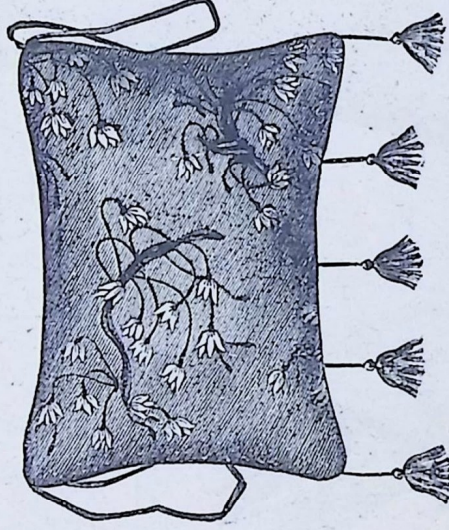


FIGURE NO. 6.—HEAD-REST.

kind, so that but little outlay is required to produce one.

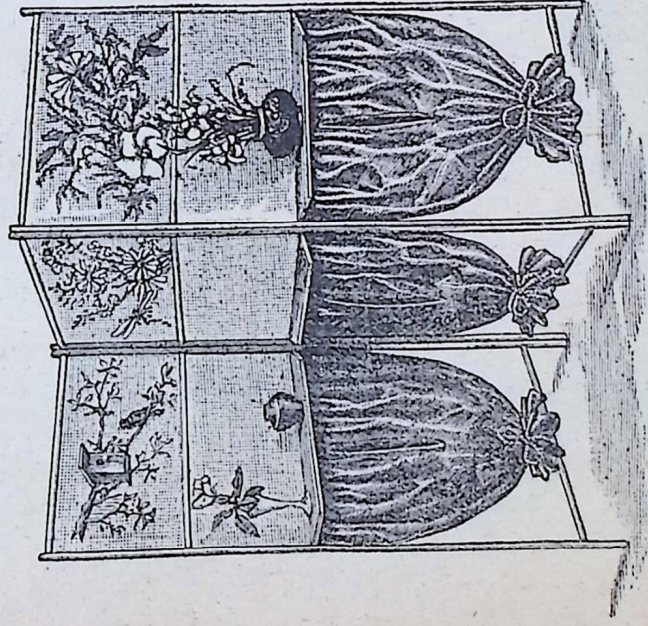


FIGURE NO. 7.—FANCY SCREEN.

(For Descriptions of Figures Nos. 6 and 7, see "The Work-Table," on Page 561.)

of the details. Card-board forms the foundation for the tray on which rests the jewel-box, which occupies the central position, being flanked by cylindrical boxes, also constructed of card-board. The tray and boxes are neatly covered with cardinal silk, and each is finished with silk cord to match. The embroidery on the front of the tray is done with Japanese gold thread effectively supplemented with imitation jewels, while the floral decoration on the cover of the jewel-box is worked with embroidery silk. The hair-pin holders are filled with hair and covered with net,

through which the hair-pins are thrust, the hair underneath forming a sufficient support. In making a tray and boxes of this kind it is always well to recall the color scheme of the bed-room and to use silk that matches or harmonizes with it. Young ladies with deft fingers will have no difficulty in reproducing this design as described, and it will prove a useful and ornamental accessory for the dressing-table.

FIGURE NO. 4.—GROUP OF SACHETS.—These sachets are made of pale-pink and blue silk, the pink being used as a border on the blue. On one sachet thistles are embroidered, and on the other two wild-roses are wrought in their natural colorings. The tops of the bags are fringed, and they are tied a short distance from the upper edge with a pink silk cord having tasselled ends.

FIGURE NO. 5.—FANCY BAG.—A tasteful bag of light-colored satin is shown in this engraving, the decoration being provided by a frayed ruche of silk to match, and feather-stitching and embroidery done with bright-colored silks. The bag is gathered up closely at the bottom and finished with two tassels. The top is turned under for a hem, and a heavy silk cord is run through the hem to draw it in closely and permit of the bag being conveniently hung. It may be utilized either in the sewing or sitting room or in the library, where it may be suspended at convenient height to keep at hand the various small necessities of a well ordered home, such as twine, darning cotton, etc., etc. Frequently a remnant of plain or figured silk or satin may be used to make a bag of this kind, so that but little outlay is required to produce one.

CHILDREN'S CORNER.

(For Illustrations see Pages 564 and 565.)

It is now some years since you made the acquaintance of Mother Goose and her large family of queer friends, about whom you

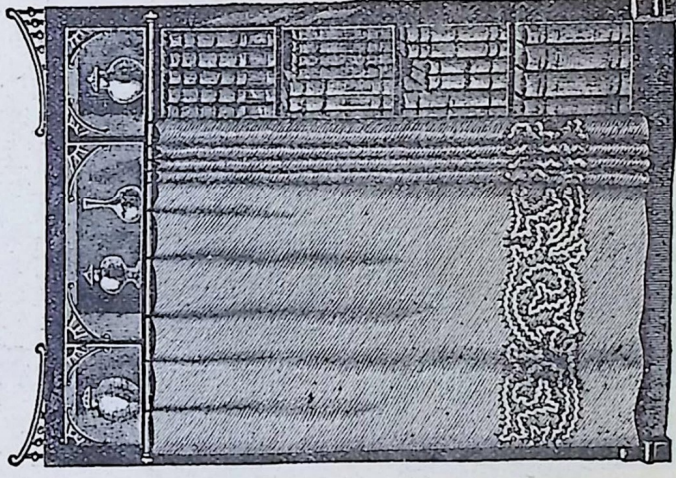


FIGURE NO. 1.—CURTAIN FOR BOOK-CASE.
(For Description see "Artistic Needlework" on this Page.)

doubtless know dozens of jingles and rhymes. Perhaps some of you do not know that Mother Goose was a real personage, who

actually composed the many short tales and rhymes now known as "Mother Goose's Melodies." This dear old lady lived in Boston more than a hundred years ago, and she sang and crooned to her little grandson those very songs, which were afterward published the highly colored pictures in your book of nursery rhymes.

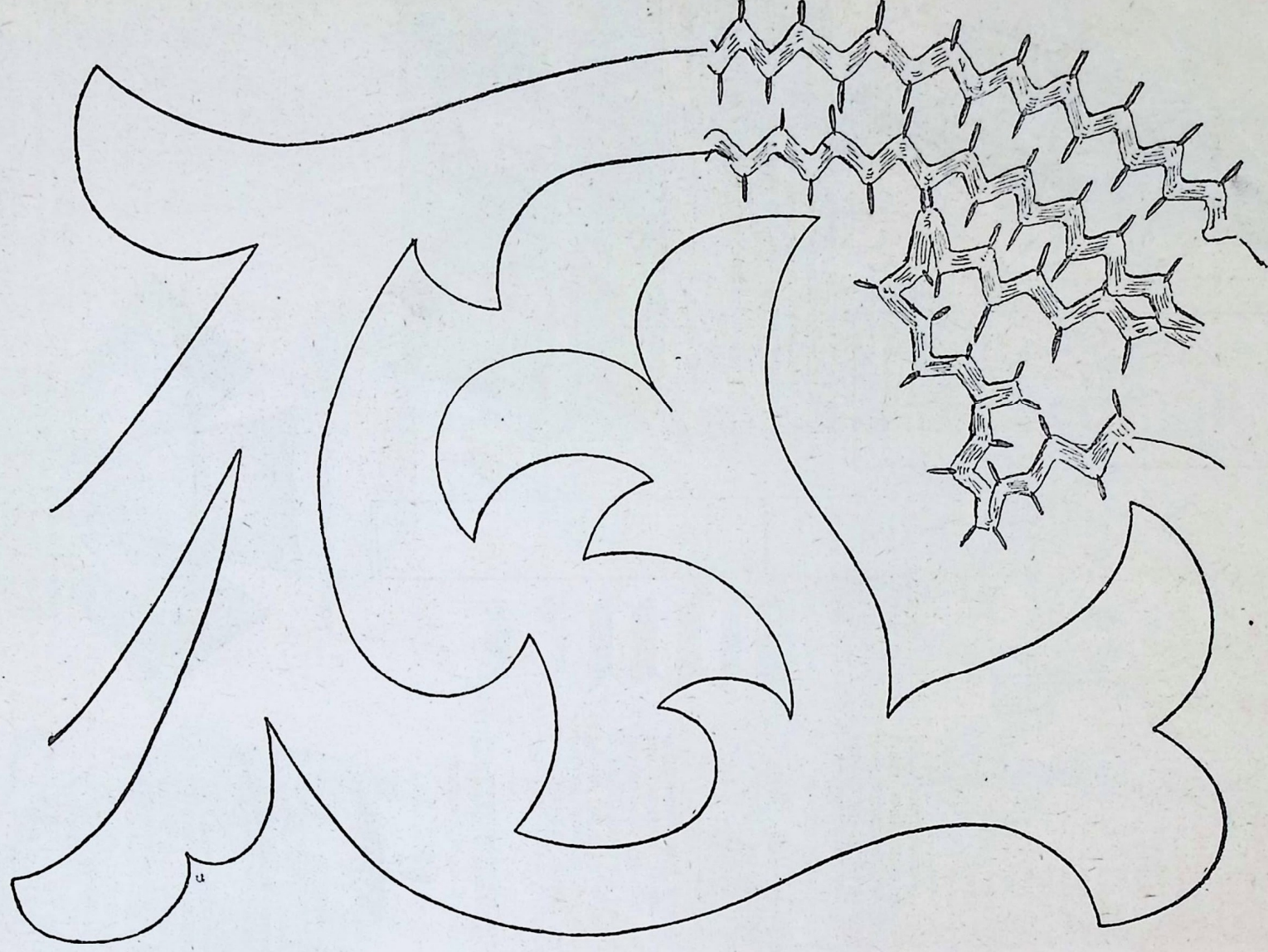


FIGURE NO. 2.—DESIGN FOR CURTAIN FOR BOOK-CASE.

(For Description see "Artistic Needlework," on Page 562.)

and have ever since provided amusement for countless little folks.

How would you like to give a Mother Goose party and have it attended by live Jack Horners, Margery Daws, Jacks, Jills and all the others in this jolly circle? Don't you think it would be

First you must send out invitations to your friends, and these must be as novel as your entertainment. The outline sketch at figure No. 1, which shows the merry old dame riding her famous goose, will appear on each invitation and will suggest the nature of

the party. Use a folded sheet of paper, folding according to the dotted lines and the three A's illustrated; and draw the outlines of the two funny creatures. If you are not clever at free-hand drawing, trace the design from the picture and then reproduce it on the folded sheet, tinting it with brilliant colors. Cut very carefully all round the figures when completed, and write the invitation on the under fold of the paper, which is, of course, blank, but shows the same outline as the one upon which the figures are painted. The address should be written on the goose.

How picturesque and interesting the group of Mother Goose folk will be! I am sure the sight will be a delight to the older people who are permitted to look on. You can have refreshments—all sorts of dainties and bonbons; and if you like, you can have Jack Horner preside over a huge paste-board pie made to look like a real one, and containing favors and gifts for the various guests. Is not the idea a de-

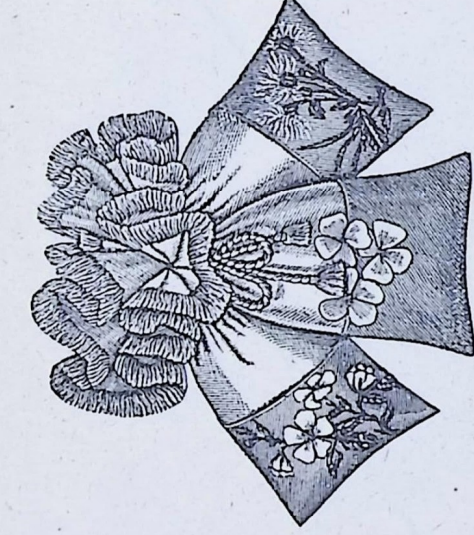


FIGURE NO. 4.—GROUP OF SACHETS.

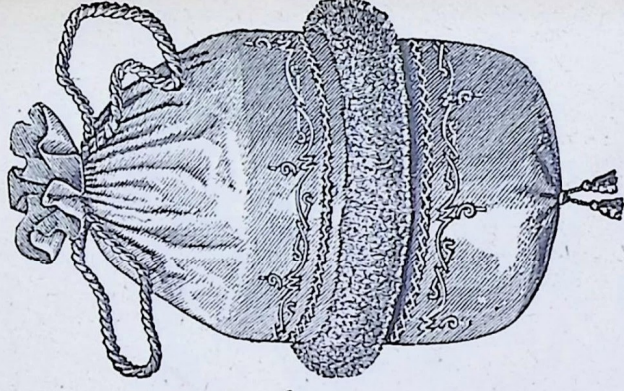


FIGURE NO. 5.—FANCY BAG.

(For Descriptions of Figures Nos. 3, 4 and 5, see "Artistic Needlework," on Page 562.)

When the paper is folded it is cut as pictured at figure No. 7, the dotted line showing just where to cut. Figure No. 8 illustrates the ladder complete, and very like the wooden ladders used for climbing. If you rest the paper ladder against your doll house, it will actually stand.

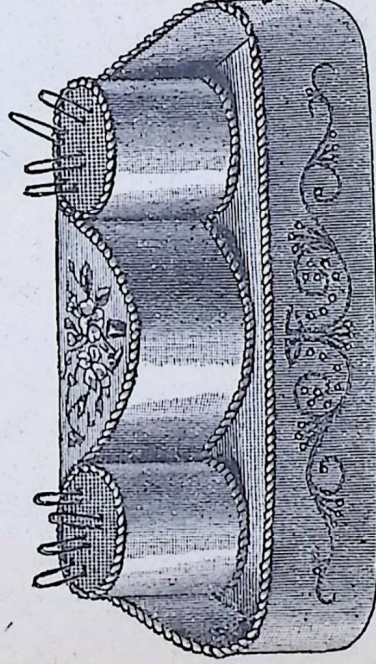


FIGURE NO. 3.—JEWEL-CASE AND HAIR-PIN HOLDER.

lighful one? I wish that I might be present at your Mother Goose party.

An interesting pastime for fingers that hate idleness is introduced this month. You will be able to cut a ladder out of paper, if you carefully follow the directions. Cut an oblong of paper like figure No. 2, and fold it double lengthwise, as at figure No. 3. At figure

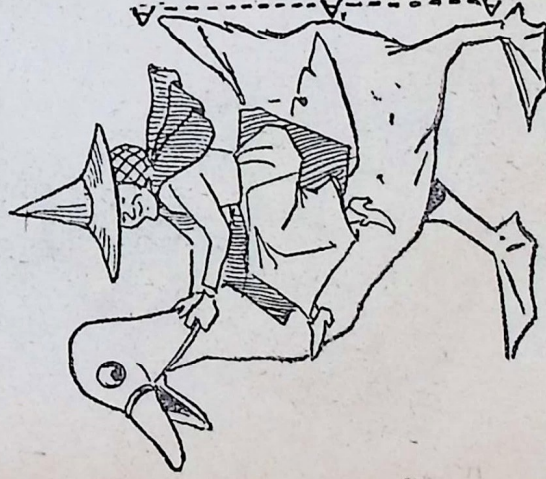


FIGURE NO. 1.—MOTHER GOOSE.

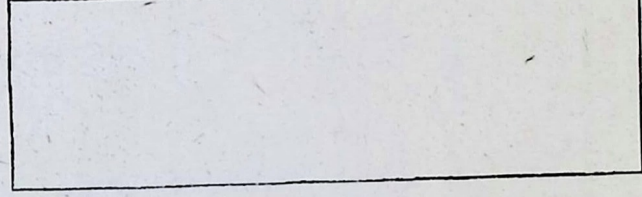


FIGURE NO. 2.

No. 4 the paper is shown being folded according to the dotted lines at figure No. 3; and figure No. 5 represents the paper entirely

STYLES FOR GENTLEMEN.

(For Illustrations see Page 565.)

In neckwear for the past two seasons all-silk goods have received most attention, but they have not given satisfaction as regards durability, and, besides, the public are tired of them and demand a change. Satin is offered to occupy this envied place in the public esteem. Nothing shows its value so well as this glossy fabric, and the new offerings far surpass in all respects any that it has been our privilege to criticise in many years. The great favor accorded the Persian and cashmere effects during the past two seasons has been catered to again—in fact, this liking must be more decided than ever, for the new offerings are more brilliant and beautiful. During cold weather these "hot" colorings are most harmonious, as they seem to comfortably fill the opening in the waistcoat and improve the general ensemble.

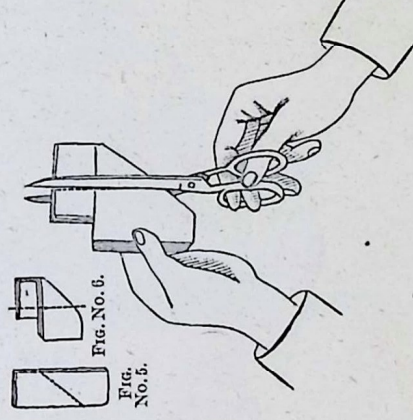


FIGURE NO. 7.

FIGURES NOS. 2, 3, 4, 5, 6 AND 7.—DIAGRAMS FOR MAKING PAPER LADDER.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Children's Corner," on Pages 563 and 564.)

In the satin family are offered most decided novelties in the shape of the Lote Fuller or serpentine effects. These

presenting changing tones and tints that remind the beholder of the shifting hues produced by the calcium light. Among the most unique of the satin-ground fabrics are the de Joinville or Cawnpore effects, which are

tured is made of handsome white satin that is uniquely spotted in self. The knot is very small, and the apron flares considerably.

FIGURE NO. 2.

—GENTLEMEN'S DE JOINVILLE TECK.—This shape is made up in both silk and satin, and the ends are fringed. The growing taste for many folds and wrinkles in made-up neckwear is fully exemplified in this scarf.

FIGURE NO. 3.

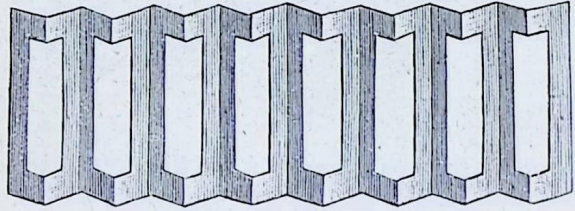


FIGURE NO. 8.—PAPER LADDER.

For Description see "Children's Corner," on Page 564.)

characterized chiefly by thin, dainty, well-spaced figures.

Two classes of goods are of a very high grade; they are the Persian Vale and India

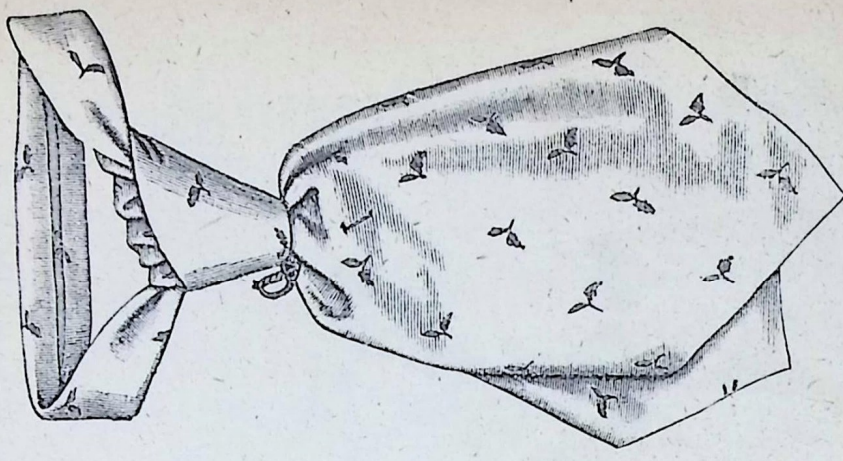


FIGURE NO. 3.—GENTLEMEN'S WINDSOR TECK.

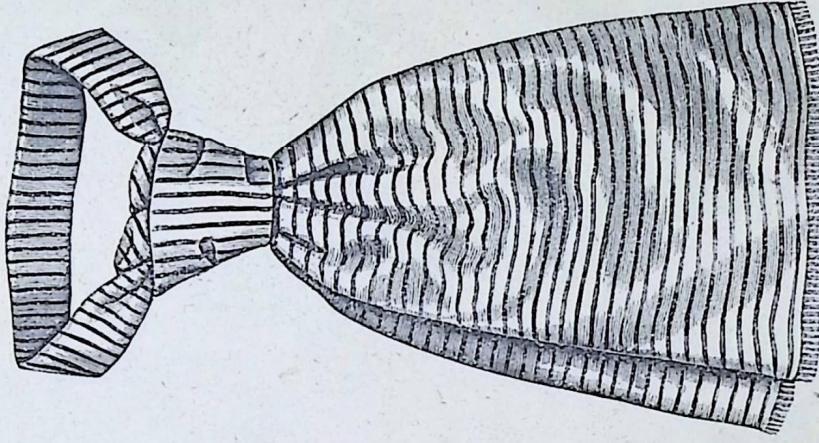


FIGURE NO. 2.—GENTLEMEN'S DE JOINVILLE TECK.

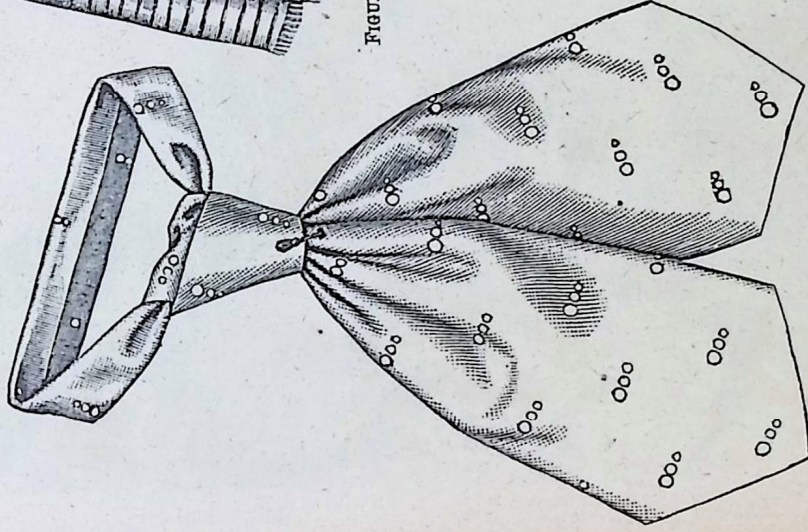


FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.

cashmeres. The former are from the Persian districts of Push-ti, Kuristan, and Khargan and Teheran. The goods furnished by India comes from Maharadi, Mirzapur, Chota and Nagpur. Four of the leading shapes in

—GENTLEMEN'S WINDSOR TECK.

—Figured white silk was chosen for making this scarf, which is characterized by numerous folds above the knot. The wearing of a scarf-pin as pictured gives the scarf the appearance of having been tied by the wearer.

FIGURE NO. 4.

—GENTLEMEN'S KNOT SCARF.—

Black satin was selected for the construction of the scarf shown at this figure, which will be a general favorite with conservative men.

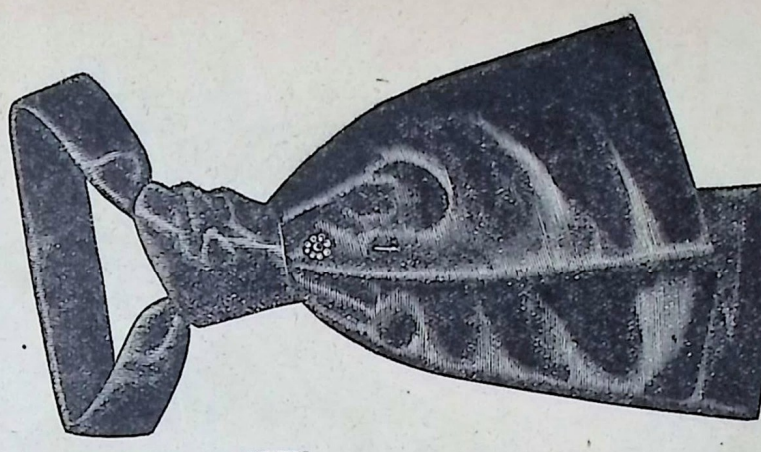


FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Styles for Gentlemen," on this Page.)

scarfs are illustrated in this department for the current month. FIGURE NO. 1.—GENTLEMEN'S TECK SCARF.—The scarf here pic-

FANCY STITCHES AND EMBROIDERIES.—No. 23.

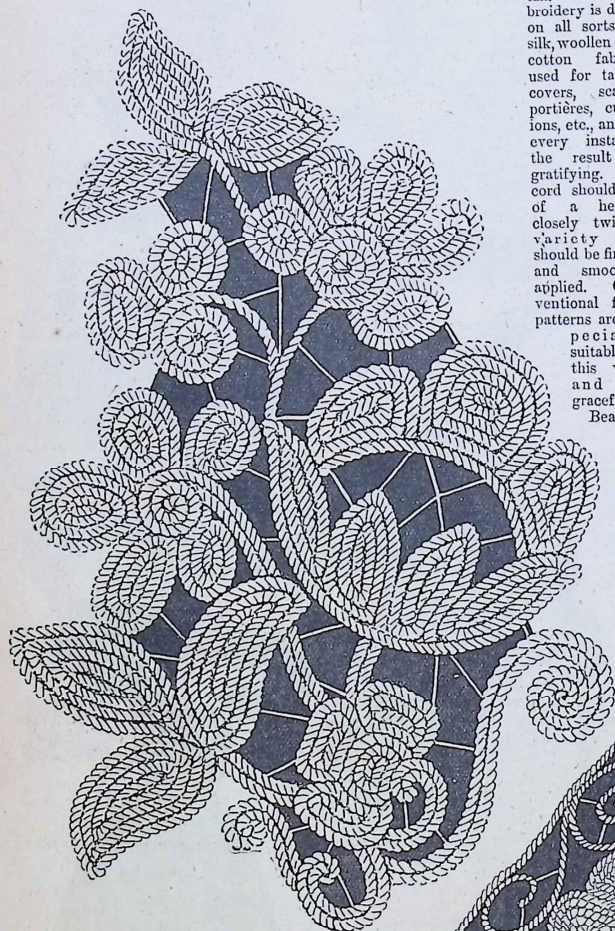


FIGURE NO. 1.—DESIGN IN CORRECT SIZE.

Embroidery that is very elegant and effective in appearance, though not at all difficult of execution, is done with silk, metallic or cotton cord couched on, and a dainty, lace-like effect is produced by lace stitches done with silk, linen or cotton thread to harmonize with the cord. Work of this kind compares very favorably with the elegant embroideries done in silks or bullions with laborious stitches and is wonderfully simple in de-

tail. This embroidery is done on all sorts of silk, woollen and cotton fabrics used for table-covers, scarfs, portières, cushions, etc., and in every instance the result is gratifying. The cord should be of a heavy, closely twisted variety and should be firmly and smoothly applied. Conventional floral patterns are especially suitable for this work and are

graceful and very easily followed. Beautiful designs for this style of embroidery are shown at figures Nos. 1, 3 and 4, and a scarf and portière decorated with it are pictured

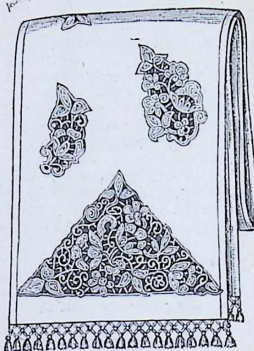


FIGURE NO. 2.—SCARF.

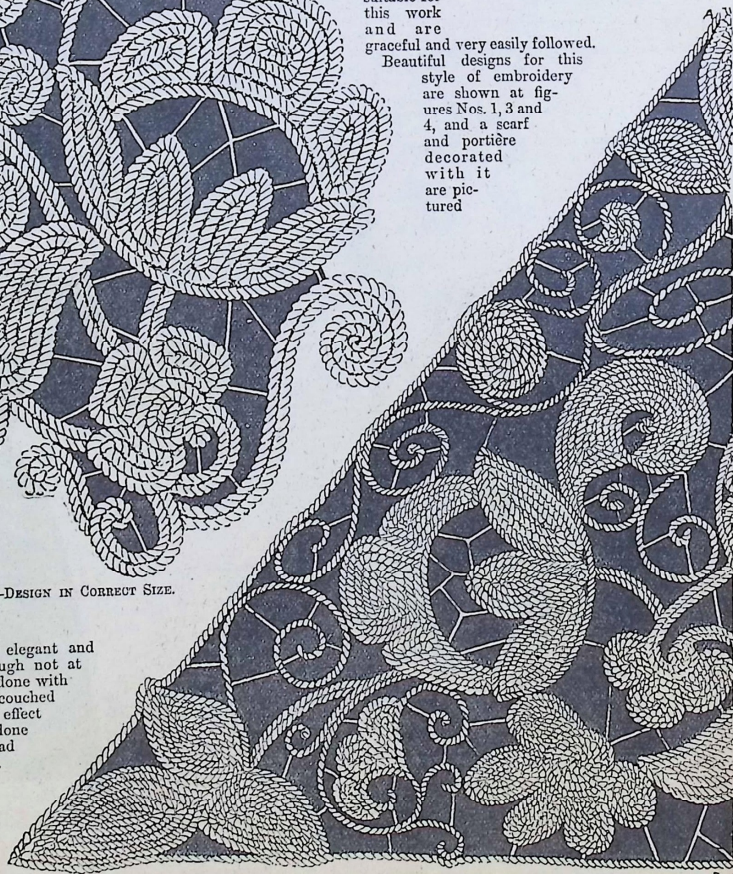


FIGURE NO. 3.—SECTION OF DESIGN IN CORRECT SIZE.

at figures Nos. 2 and 5. The designs may be used together or separately, as desired, or either or both designs may be repeated as often as necessary to form a border or all-over decoration.

The scarf illustrated at figure No. 2 is made of pale-blue silk and embroidered with both designs, which are given in their correct sizes. The triangular figure is formed by connecting figures Nos. 3 and 4, which are two parts of the one design, at the sides marked B A. The other figures include the whole of the design shown at figure No. 1, and also a section of this same design. The figures are all carefully traced on, the material and then filled in with iridescent cord couched on and pale-blue embroidery silk, tightly twisted. The ends may be finished plainly or with fringe, lace, etc.

The handsome portière illustrated at figure No. 5 is made of silk and decorated with a border formed by connecting and repeating the designs shown at figures Nos. 3 and 4. The side of figure No. 3 marked B A is placed close to the side of figure No. 4 marked B A to complete the triangle; the designs are then traced and repeated so as to form a border design. Care is required in repeating the design for the border to make graceful connecting lines, and some of the margin figures will have to be cut out and replaced by other figures selected from the design to make a gracefully connected pattern. Any one accustomed to giving original touches to fancy work may easily do this.

In connecting the parts, the outlining cord should be omitted, but it should be added to the sides of the border. A thicker cord may be used for outlining the border, if preferred. The design is then filled in with metallic cord couched on, and the lace stitches are put in with twisted embroidery silk in a color contrasting with the material. The effect is beautiful and the work comparatively easy to accomplish. The material is usually cut away from beneath the embroidery, giving a rich lace effect; but sometimes a contrasting color or material will be introduced beneath it, as, for example, when the embroidery is to embellish a sofa-pillow, head-rest or the like.

On covers, scarfs, portières and other draperies the open lace work is more elegant than the solid effect. In making an insertion or border, the design may be worked on book muslin, canvas or thin erinoline

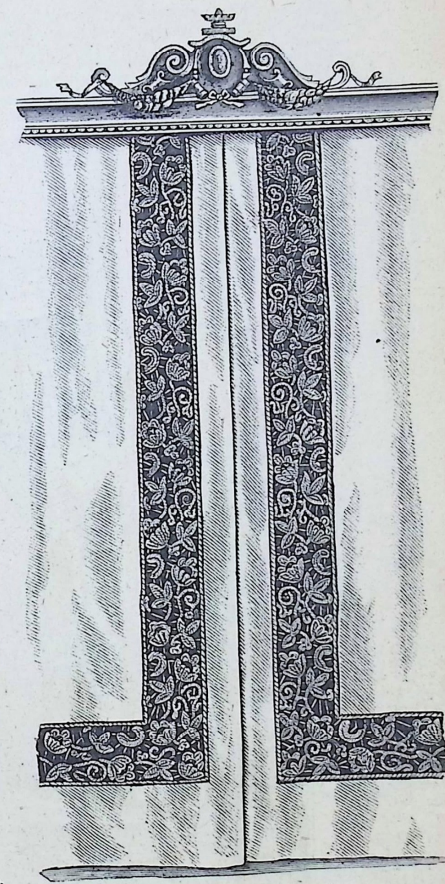


FIGURE NO. 5.—PORTIÈRE.

the ends of a scarf, table-cover, etc. Portières with a border like that illustrated at figure No. 5 and an all-over decoration of gracefully arranged figures like those shown at figure No. 1, would be very elegant; and in working them, both the cord and the silk used in making the lace stitches, while in contrast with the portière material, should harmonize with the tone of the room in which the portières are hung. With a little originality the designs could be used in a multitude of effects.

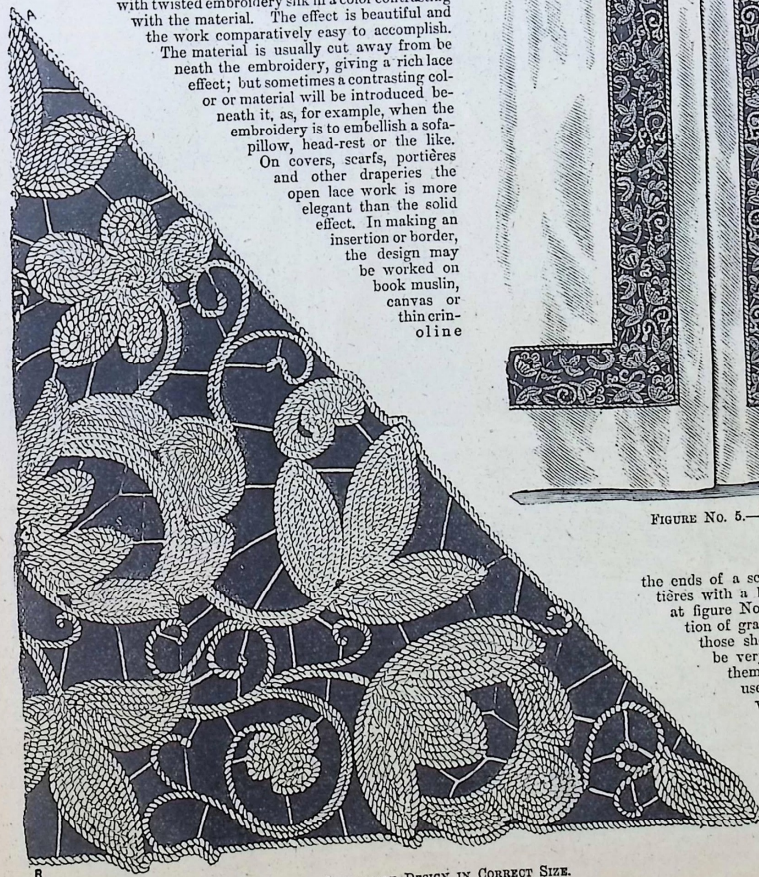


FIGURE NO. 4.—SECTION OF DESIGN IN CORRECT SIZE.

COSY CORNERS AND ARTISTIC NOOKS.—No. 23.

In the oddity of Chinese effects in decoration lie their great charm and fascination. Seemingly impossible colors are happily blended alike in ornament and drapery, and the very absence of conventionality in the disposal of these appointments is interesting. Where it is possible and practical to devote one apartment to the exclusive use

of the master of the house and his friends as a smoking room, an original idea is often carried out in its furthest. The expense of such an indulgence is moderate, since Chinese bazars offer cabinets, curios and even draperies at a very low cost; and if these articles are well selected, results at once correct and picturesque may be attained.

At figure No. 1 is pictured a corner of such an apartment opening into a library. The floor is covered with matting showing an odd design in Indian-red, and the walls are hung with cartridge-paper in the same warm tint.

At the left side is a gold and-white lacquered cabinet containing curios, and on top rest unique vases.

Near the cabinet is

placed a stand lacquered in dark-maroon and bronze, and upon it stands a most artistic bronze lamp having a dark-red bowl and an odd lamp-shade of figured China silk trimmed with ribbon fringe.

At the right side of the apartment is a cabinet of teak wood having the form of a pedestal, upon which rests a pot of growing palms, the pot being terra-cotta covered with strange figures in bronze and gold.

A curiously disposed drapery hangs in the doorway. On the library side is a Chinese bead portière, which, with its vividly colored characters, forms a fitting background for the drapery of China silk, the ground of the latter being yellow and the figures red, blue and dark-green. At the left side the draping is done with cord, while at the right a *papier-maché* mask is fastened, the silk

being draped in many graceful folds. The lambrequin is hung from three masks secured to the wall, and the ends are caught about spears with dark-red cords and tassels, a similar ornament depending from each end mask.

These masks have been but newly adapted to draping purposes. They give an almost weird charm to the apartment and suggest the grotesquely carved stone masks seen in old Gothic architecture.

In regard to matting as a floor covering, a pretty idea, which, by the bye, is purely Chinese, may be expressed in it when desired for a *boudoir*. Before laying the matting, each strip may be bound with figured cotton China crêpe to the width of about two inches, the figure in the crêpe matching that in the matting, or contrasting with it if the plan. The effect of the arrangement is really very fine, though the work is somewhat tedious and difficult.

At figure No. 2 is shown a window drapery, which could be very effectively introduced in the apartment described or in the library, as preferred.

A shirred French shade of tan silk is hung at the window. A cornice is arranged with dark-red silk and spear points, brass balls being adjusted on the points.

The draperies are of yellow velours. They are hung from short brass poles crossed at the top under a gilt laurel wreath, a gold cord and ball depending from the latter. The draperies are edged with silk tassel fringe to match, and are caught back with silk cord to brass knobs.

A fancy stand is placed between the draperies, which may be of silk tapestry, damask or satin, though these rich fabrics are more adaptable to a drawing-room. A careful study of the illustrations will enable an amateur to adjust the draperies pictured with very little difficulty.

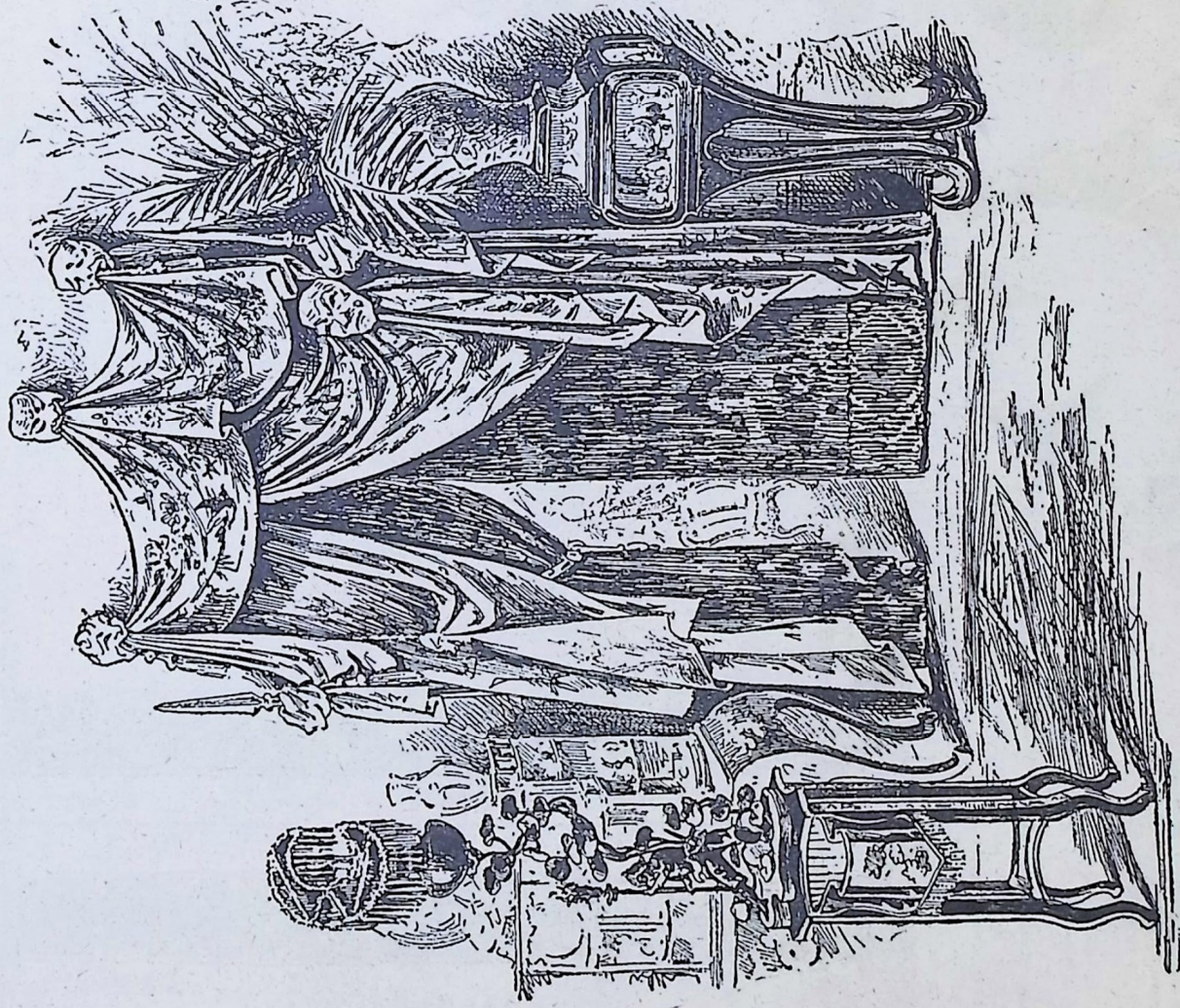


FIGURE NO. 1.—CORNER IN SMOKING ROOM.

WINTER DRESS GOODS.

Vague and shadowy patterns in subdued tones indistinctly visible through sable, net-like meshes; dashes and flecks of bright tints irradiating almost sombre backgrounds; loosely curled loops in marvellous color harmonies lying fluffily upon smooth, neutral-hued surfaces; closely clustered knots and tufts rising from dull grounds and forming designs to which the imagination only can give shape; irregular undulating cords in gay changeable tints clinging to dark surfaces which are sometimes smooth but oftener rough and shaggy—these are some of the interesting features which distinguish the novelties for late Autumn wear. All the new fabrics are artistic, and all possess a warmth of tone and texture that is delightful to contemplate when the mercury is on the decline. The illuminating colors in the various weaves are

furnished by silken threads, which are introduced either in the grounds or in the patterns. Very handsome for visiting or promenade gowns is a changeable silk-and-wool novelty figured with black ovals. The ground colors in one instance

are navy-blue and cardinal, in another old-rose and black, and in a third olive-green and cardinal. So skillfully are the hues intermingled in this material that the light tints show through the dark ones as though seen in a subdued light.

Equally attractive is an all-wool fabric patterned with loose tufts, which are plain-colored, while the ground shows changeable effects. Thus, dark-brown tufts are woven upon a plum-and-tan ground, and gray tufts on a surface in which olive-green and écaru are united.

Small irregular figures that suggest the glasses in a kaleidoscope are strewn thickly upon another silk-and-wool novelty. The devices are variously colored and are thrown in relief by dark grounds, which are either plain or mixed.

Silken threads are woven like fine stitches in a loose, course-textured material resembling homespun and patterned with a raised design in black, a mated-lasseé effect being produced. In one sample cornflower-blue silken threads glisten upon a sombre ground, in another the color is a brilliant shade of green that seems all the brighter from its contact with black, in a third the combination is mauve and black, and in a fourth black and yellow are associated with the success that usually attends that artistic contrast.

Very novel effects are displayed in the new velours, which bear little resemblance to the material of the same name offered last season. The cords which distinguish the weave are introduced, of course, but with a difference. The surface of a myrtle-green velours is varied by square blocks and black frisé stripes, and between the cords are run fine scarlet silken threads. Another variety presents waved cords, and bright-colored *pointillés* of silk that are deeply sunken among the raised cords. Light-blue dots appear on a wood-brown ground, Nile-green points on a navy-blue surface, light-heliotrope on myrtle-green, and pale-green on plum color.

There is a frisé velours that is exceptionally stylish. Black frisés are woven at intervals over thick, irregular colored cords, and streaks of tinted silk are also introduced, all the fashionable color schemes being brought out in the designing. Conservative tastes will incline to a charming variety of velours showing rather slender nounced wool cords in alternation with strongly contrasting slender lines of silk. Two tones of plum are associated in a very handsome specimen of this material, the silk being in the lighter shade.

green and brown are contrasted in an equally attractive sample, navy-blue and copper in another, and black and emerald-green in still another.

A picturesque church costume was lately made up in velours showing the last-mentioned combination. The Marquise skirt flares stylishly and displays the regulation flute folds at the back, both the flare and the folds resulting wholly from the ingenious shaping; and the upper portion of the skirt is concealed by two flounces of unequal depth. The faultlessly adjusted bodice has a fitted lining and is made without fulness; it consists, both back and front, of a bias center-portion that joins a bias yoke-portion and a bias girdle-portion. From the bottom of the girdle portions falls a ripple basque-skirt that only reaches to the hips and lends a novel appearance to the bodice.

The standing collar is close and moderately high, and over each sleeve fall two caps of unequal depth that are gathered at the upper edges to fall in graceful folds. The hat selected to accompany this costume is a *platan* of black felt with a green velvet lining, and is bent to suit the wearer and trimmed with black ostrich tips supported by a bow of green-and-black striped ribbon. The gloves are black Suèdes. The mode just described will make up admirably in combinations of textures. Any of the novelties mentioned above could be used in conjunction with black satin or velvet, the latter material being employed for the center portions, collar and caps of the bodice, and for folds on the skirt.

The pretty wool armures are liked for both dressy and general wear. In the more costly varieties silks is liberally used, while the less expensive grades show only a slight sprinkling of silk threads, which illuminate the almost invariably dark grounds very satisfactorily. An olive-brown armure is decorated with cross-like silk figures in which Nile-green, copper and pale-blue are associated; yellow, heliotrope and blue silk are similarly interwoven on a myrtle-green armure; and a wood-brown ground is brightened by figures in pale-blue, old-rose and orange silk. These goods are all finished with a high lustre, which greatly enhances their charm.

Hopsackings grow more and more unique and effective. The newest weaves show rather large checks in various hues and tones. The prevailing fancy for tufted effects has found expression in these goods. A beautiful example of this class shows alternate olive-green and reddish-brown checks, transverse lines of gold-colored silk between the checks, and tufted geometrical figures, also in green and brown, rising from the surface like rich embroidery. A very handsome street toilette consisting of a flaring skirt and a Russian coat-basque may be fashioned from such a fabric, and with sufficiently warm underclothing, it may be worn without a top garment until very late in the season.

Other hopsackings show smoother surfaces. In one the dominant color is plum, and the surface is variegated by glints of green and red after the manner of the Scotch mixtures. In another specimen sapphire-blue and brown are brought together in the same way, in a third dashes of black are seen on a red surface, and a fourth displays the ever-popular combination of navy and cardinal, occasional glimpses of the bright color being visible through the dark checks. Then there are ombre hopsackings, in which shaded stripes formed of silken checks alternate with dark woollen stripes. In one

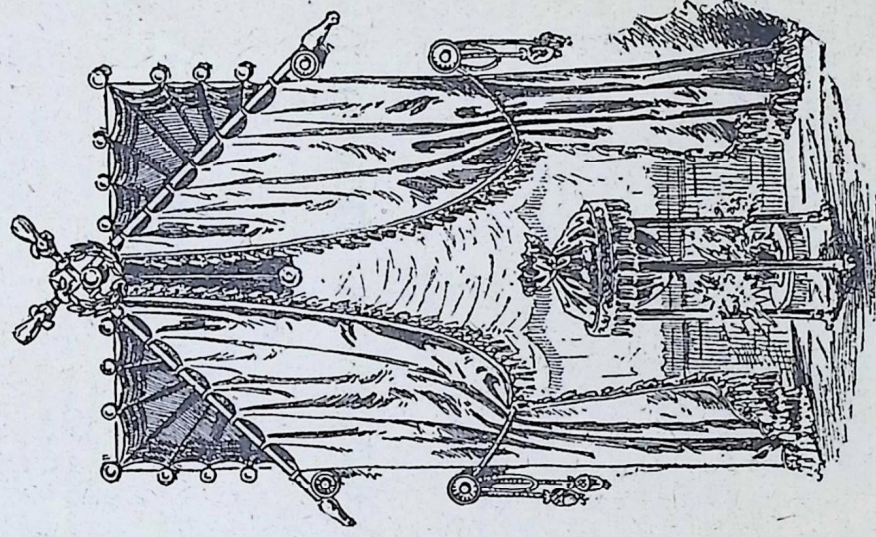


FIGURE NO. 2.—WINDOW DRAPERY.

instance stripes that shade from Nile to olive are woven on a plum ground, and an equally pleasing effect is produced on a dark-brown hopsacking by silk stripes in bright shades of the ground color.

Serviceable gowns for travelling and general wear may be fashionably developed in rough shaded hopsackings. A practical and generally becoming toilette is made of maroon and olive-green shaded hopsacking and olive-green Bengaline. The skirt is fashioned after one of the umbrella styles and consists of five gores and a whole, full back, the lower part spreading in the approved manner. The waist has a French back, and fronts that are reversed in lapels, between which is disclosed a full vest of Bengaline. At the neck is a crush collar and at the waist a crush belt; both are cut from Bengaline, and their ends are shirred and closed at the back. Over the mutton-leg sleeves ripple shoulder pieces or caps of Bengaline that give the much-admired broad-shouldered effect. With such a toilette may be assumed a felt Alpine hat, trimmed or untrimmed, and brown glacé walking gloves.

Not unlike hopsacking is a beautiful new woollen fabric that will undoubtedly receive general attention among tasteful women. It has a floriated ground overlaid by a net-work that resembles honeycombing, through which the design looks shadowy and uncertain. In a very artistic sample red floral figures gleam dully through dark-green meshes which match the ground. Another group of the same family have changeable or plain-hued grounds that are visible through black meshes.

A charming camel's-hair novelty with a steel-gray ground is prettily relieved by curled loops in red, black, yellow and green that lie lightly upon the surface, the whole producing a most delightful color harmony. Woven diagonally upon a shaded dark-green and red camel's-hair are widely spaced welts in a lighter shade of green,

and between them are black trisé stripes. A very desirable camel's-hair in an invisible tone is illuminated by variegated serpentine bayadère cords that are woven at intervals in thick knots.

Corduroy is closely imitated in a material with a bright-hued silk ground that is revealed in narrow lines between dark, velvety welts. Drab and light-heliotrope, cadet-gray and red, and sage-green and gold are among the combinations effected in this fabric, the first-mentioned color in each instance being that of the welts. Entire costumes are made of this rich textile, and neither applied decoration nor a combining fabric is required to emphasize its beauty.

It is rumored that blouses will be worn through the Winter, and one of the most popular materials for these becoming garments is plaid Bengaline in the clan colors. This half-silken textile can be purchased in a forty-eight-inch width, which cuts to better advantage and is, therefore, cheaper in proportion than the narrower weaves. Plain, shaded and figured Bengaline are still rivals of silks and satins; and there are satin-faced Bengalines, which, as may be inferred, possess a very high lustre, the cords being woven on the reverse side, so that they are scarcely visible on the right side. All colors may be obtained in this class of Bengalines, which will be chosen for carriage and dinner toilettes, and even for dressy promenader costumes.

Brocaded and plain satins, and plain satins and velvets are associated as often as they are used separately, because the brilliant lustre of satin renders it somewhat trying to the face. The designs are generally small in both brocaded satins and fancy silks, and they are fanciful rather than floral. As unique color schemes are executed in these goods as in the woollens. Black and white, the magpie colors, continue on amicable terms and receive the larger share of admiration in silken fabrics.

FASHIONABLE GARNITURES.

Flocks of white are wrought in many of the new black trimmings and suggest the effect of soft rays of light breaking through a sombre sky. Passementeries, folds, pipings, braids and even laces show this odd association of black and white, and they are deemed as appropriate for colored as for black or white fabrics.

The jet passementeries have very open patterns, which strongly favor the insertion of unique devices. In a novel sample crescents of satin studded with minute jet facets are introduced rather close together; and in another black net furnishes a foundation for an insertion of jet and white satin beads in a serpentine design, which appears between black appliqué edges that glisten with fine jet beads. The latter trimming is not very wide, and many rows of it are used on costumes, being applied horizontally on the skirts and vertically on the waists.

Pipings and folds of white satin are very stylish. Some are dotted with jet *cabochons*, others are embroidered with fine beads in vine or arabesque patterns, and others again are wound round and round with strands of jet beads, between which the satin shimmers in a fascinating manner. A rich and rather odd trimming presents a plating of jet passementerie that depends from a fold of white satin, which is edged at the top with loops of jet. A band of black satin is edged at both sides with pipings of white satin ornamented with tiny jet pendants.

Narrow, medium and wide galloons showing an open design, through which the dress fabric is distinctly visible, are made of jet and white satin beads, and also of finely braided black-and-white silk cord and jet beads, the latter being arranged in rows that alternate with the cord.

One of the most artistic of the black-and-white creations is a medium-wide passementerie formed of jet and white silk in a graceful scroll design. The beauty of this trimming is shown to advantage on a stylish new visiting gown fashioned from black hopsacking. The four-gored skirt is trimmed at the bottom with two rows of the passementerie arranged in serpentine fashion, and a single row is applied in a similar manner at the hips. The short waist displays plaits that spread upward from the bottom at the center of the front and back, and a vest effect is produced in front by revers that meet above the waist-line in a sharp point and flare very abruptly above. At the back also are revers, which form notches on the shoulders with those in front. The waist is encircled by a band of passementerie, and a short distance above is disposed another band. The revers are outlined with passementerie, and a row of the trimming overlies the standing collar. The sleeves are topped with great puffs, and each wrist is decorated with two undulating rows of passementerie. The hat designed to

wear with this costume also displays an artistic union of black and white, being a black felt *Garde Française* trimmed with black and-white pompons and black satin ribbon; and the gloves are black *Suèdes* stitched with white. Passementerie like that just described could be effectively applied upon myrtle-green or plum camel's-hair or serge, or even upon one of the shaded fabrics.

Very elaborate trimming for a dinner toilette of black satin or of black-and-white brocaded satin may be provided by a new passementerie composed of steel and jet. The pattern is floral, and in addition to jet beads there is a moderate sprinkling of great jet *cabochons* that are covered with steel net, as if the designer wished to imprison their brilliance. Gold and silver passementeries of the same order are set with glistening nook gems, which flash their brightness through a net-work of gold or silver, as the case may be.

In all-jet trimmings fine beads are associated with diminutive *cabochons* more frequently than they are used alone, and the most popular designs are vines, scrolls and the serpentine or zigzag patterns. Great *cabochons* of jet with gold shadings, and in various shapes, such as diamonds, spikes, elongated ovals, etc., appear in jet passementeries made of tiny nail-heads, which they render wonderfully brilliant and artistic.

Festoons of jet enriched at the points with clover leaves composed of large nail-heads are exceedingly ornamental and figure conspicuously among the novelties. Jet galloons, formed of seven or even more strands of *cabochons* that are held together at intervals by upright bars of riveted jet, are very tasteful trimmings and admit of many novel disposals; and there are belts of jet made in precisely the same way, except that the beads are strung on elastic cords to make the belts fit snugly. The advantage of this arrangement will be especially appreciated by those whose waists are larger than is consistent with perfect symmetry. Clasps matching the bars are used to secure the belts, which are admirably adapted to the new Russian coats, serving to conceal very effectively the seaming of the skirt and waist portions. A toilette consisting of a sloped skirt and a Russian blouse could be very satisfactorily decorated with strand galloon and a belt to match; the galloon could be applied to the skirt in graduated horizontal rows, the wrists could be trimmed to correspond, and the belt would, of course, encircle the waist.

Platings of jet passementerie are a decided novelty, and the beads of which they are formed are so fine that they are by no means clumsy or unwieldy. They are usually made with fancy headings, and short pendants at the opposite edges.

Outline edgings composed of glittering jet *perillettes* or spangles that overlap each other like scales, and edged at the top and bottom

with fine beads, are applied above flounces, at the center of ruchings, at the edges of shoulder-caps, revers, bretelles and Berthas, and, indeed, wherever they can be effectively located. They are arranged in straight or undulating lines or in festoons, as seems most desirable.

Net and grenadine galloons are seeded with fine beads or *cabochons*, and spangles are often added to enhance their beauty. Silk, satin and velvet bands and platings are also enlivened by sparkling mail-heads and beads, which are introduced as pendants or in traceries or straight or undulating lines.

Magnificent jet ornaments, each consisting of a huge star or wheel heading of *cabochons* and beads, and a straight or coral-strand fringe, are applied on the shoulders, at the hips, below the waist-line both front and back, or wherever else fancy directs; and their effect is extremely pleasing.

Very dressy garnitures are shown in jet, and also in jet and satin. A choice Bertha is formed of rich black satin frills embroidered with scrolls of jet, and is headed by a jet lattice insertion, while an edging to match finishes each frill.

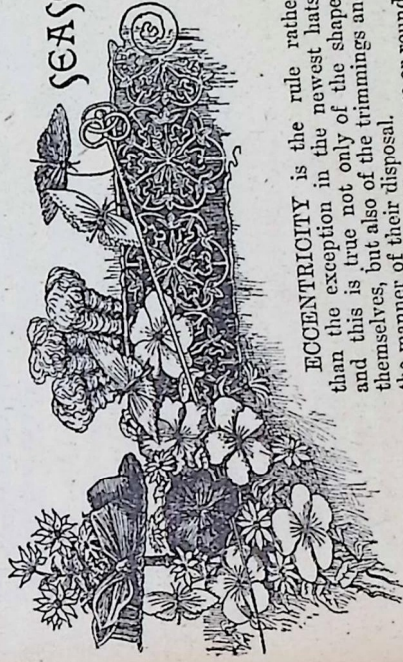
An exceedingly ornamental set consists of jet-embroidered black satin epaulettes, a Bertha-frill to correspond, and a bow formed of loops and very long ends, which is embroidered with jet and tipped with fringe.

A charming jet garniture flares over the shoulders and has V pieces at the back and front, and another displays shoulder-braces connected by a series of chains that cross the bust. In this class are graceful Berthas composed of chains that are clasped at the center of the front and back; and there are rich bretelles, caps for sleeves, and round and square yokes finished with jet platings or fringes.

The Empire jet garnitures are particularly attractive. One style comprises a narrow, square yoke edged with fringe, and graceful shoulder-pieces; and another has a shallow yoke and ripple caps. The short-waisted effect is produced in these decorations by the yokes. Both silk and handsome stuff gowns may be enriched by such trimmings.

Narrow bands of sable and other furs having embroidered headings are applied at the lower edges of skirts and in any desired manner on waists; but the most decided novelties in this class are bands of Astrakhan goat in various widths, embroidered at one edge with silks in oriental color combinations.

Deep bands of this elegantly wrought fur supplied the decoration for a recently designed street toilette of wood-brown broadcloth and black velvet. A single band of the fur borders the Empire circular skirt, which hangs in decided folds at the back and in gently undulating curves at the front and sides. The coat is fashioned according to one of the Russian styles. The fronts fall open like jacket fronts to reveal a vest overlaid with two upright bands of fur, which are arranged so that the embroidery meets at the center. The skirt of the coat has a box-plait at the back and falls in slight folds all round, and the seam joining the body and skirt is hidden by a crush belt of velvet. A ripple collar of velvet falls



ECCENTRICITY is the rule rather than the exception in the newest hats, and this is true not only of the shapes themselves, but also of the trimmings and the manner of their disposal.

Crowns are for the most part low, and are either square or round; and brims are convoluted in part or all round, or else are rolled back at the front and back in suggestion of the military *chapeau* of the first Napoleon.

Unnaturally colored flowers, principally roses, are used in addition to wings or plumes on many of the choicest hats. Silk-and-velvet roses in shaded purple or in black with yellow centers are extensively favored, being arranged in tufts entirely without foliage.

Wings are prettily shaded and spread, a small bird or a *chou* often dividing them. When arranged in this way they are known as Valkyria wings, on account of their resemblance to the wings

below a standing collar to match. The sleeves are of the *gigot* order, and each wrist is banded with fur. A brown felt *plateau* faced with black velvet and trimmed with black tips and brown satin ribbon, and brown glacé gloves buttoned at the wrists, complete the outfit. More than one row of this trimming will seldom be used on a skirt.

Unlimited praise is merited by the new white laces, which will be generously employed in bands, edgings and demi-flounces upon Winter house and evening gowns. The bands will be applied either vertically or horizontally, and in straight or waved rows; and the flounces will be disposed in spirals, Vandykes, festoons and numerous other arrangements, the new skirts favoring all sorts of fanciful modes of applying decoration. Butter-colored, écaru and cream laces are largely preferred to the pure-white in both the real and the imitation varieties.

Among the costly hand-made laces shown for the adornment of pale-hued evening silks and crêpes are Honiton, Duchesse, and Duchesse and point combined. These are offered in demi-flounces, edgings and insertions, the same as the imitations; and they are wrought in open patterns, which are just now predominant.

Point de Venise in both white and black silk is heavy enough to suggest a fine appliqué embroidery, and is rarely applied otherwise than in straight disposals, except where the shape of a garment requires slight fulness. Cotton *point de Venise* is only suited to the dressiest of fabrics and very strongly resembles the real variety in pattern, color and workmanship. Vandyke, straight and scalloped edges are noted in this make.

Flanders lace can scarcely be distinguished from Bruges, although the latter usually displays smaller designs than the former. *Point d'Alençon*, a very small-meshed lace; *point Margot*, which has a large, round mesh; *point d'Angleterre*, another small-meshed variety; imitation point; and so is *point de Gêne*, which has now been in vogue for several years and has retained its hold upon the general fancy with remarkable pertinacity.

Tea-gowns, *négligées* and fluffy house and tea jackets are trimmed with oriental laces and silk-and-cotton *point appliqué*. New patterns are shown in these dainty, inexpensive laces, and both insertions and edgings are used extensively.

Among black laces, real guipure in festoon patterns, Chantilly, Marquise, Margot and *point de France* are in highest repute, and like the white laces, are produced in demi-flounces, edgings and bands for trimming street and ceremonious gowns of velvet or silk. Black-and-white silk lace edgings and bands are very attractive and are in full accord with the prevailing fancy for the magpie combination.

It is quite in order to embellish a skirt and wholly omit trimming from the accompanying waist, especially when the latter is very fancifully fashioned; and the reverse is permissible if becomingness may thus be attained. Every woman must be largely governed by the peculiar requirements of her figure and face in deciding upon a method of adorning her gowns.

SEASONABLE MILLINERY.

on the helmets said to have been worn by the war-maidens of Scandinavian mythology. A fancy for shaded effects is also evinced in birds and ostrich tips and plumes.

Both piece velvet and ribbon are used for *choux*, twists and bows. The fashionable bow is truly an inspiration. It is composed of loops in various sizes that are wired to retain certain positions, and an ingenious twist or smart rosette that takes the place of the cross-piece which was formerly the invariable finish; and the skilful milliner can effect the entire arrangement without cutting the ribbon.

Artistic bows of black satin furnish a very stylish decoration for a turban that is shaped from a pliant *plateau* or plaque of tau felt. The crown is of medium height, and the brim is rolled at the sides and fluted at the back. At each side of the back is a bow comprising a falling and an upright loop, and a long loop that projects upon the crown, against which it rests edgewise, short twists being arranged between the loops. The trimming is very simple, but the hat is exceedingly smart and, if worn with a brown veil showing black chenille dots, will prove a fitting companion for a gown of either brown or black hopsacking.

Another hat that is trimmed wholly with ribbon is a large shape in black satin lined with black felt. The brim is turned up at the back under a large black satin bow, and through a slash made at

each side of the back is drawn an end of rose-pink grosgrain ribbon that is formed in a large, handsome bow, at the center of which are placed pink and black rosettes. At the edge of the brim in front is set a rosette of black satin. Such a head covering would be rather conspicuous for other than carriage or drawing-room reception wear. Combination satin-and-felt hats are now regarded with special favor.

Another black satin hat has a fancifully indented brim edged with black satin cord. At the left side are turquoise-blue and black tips balanced by a rosette of blue satin, three of the tips standing upright and one lying flatly on the brim. At the right side is a great bow of the satin having a rosette in the center. A combination of white satin-faced Bengaline and black velvet is effected in a handsome wide-brimmed hat in answer to the present demand for black-and-white effects. The soft crown is made of velvet, and velvet faces the satin brim, which is edged with a spangled outlining. The back of the brim is cleft, and the opening is filled by a velvet bow. At the left side are three nodding black-and-white ostrich tips held by a pear-shaped pearl-and-gold pin that provides a very satisfactory finish.

Too dressy for aught but ceremonious wear is another artistic creation in which black and white are united, with the addition, however, of a color. The hat is a large one of black satin and is partially concealed by several fluffy platings of black *lisse* edged with narrow white lace. In front is a puffy bow of the *lisse*, and beneath the brim at the back are clustered several shaded purple silk roses.

Marquise hats of black felt lined with white felt, or the reverse, are very stylish for general wear. The brim of a black Marquise is turned up under black-and-white pompons, and a black or white aigrette is set at one corner with the pompon. On a white hat, however, the trimming is all black. With these jaunty shapes are worn black *chiffon* or *lisse* round veils edged with narrow white Valenciennes lace. Black net veils are made with tiny appliquéd figures of white lace and a narrow lace edge, or are dotted with a tiny device in white beads and edged to correspond.

An exquisite hat for the theatre is of velvet in one of the buff shades of yellow. The brim is rather broad, and in it are inserted three medallions of Duchesse lace. At the right side a single yellow-hearted black silk rose rests against the crown, the left side of the brim is bent up jauntily under a bunch of black tips and *coq* feathers, and another black rose shows against the crown at this point.

The brim of a chamois-colored felt *plateau* lined with black felt is rolled up at the back and more deeply in front, where are secured a bunch of black silk roses and a jetted wing. The crown is banded with black satin, and at the back two black tips that curl forward over the crown are sustained by a black satin bow, the brim being fastened under this arrangement.

A jaunty hat designed to accompany a toilette of brown faced cloth is all brown, save for a drapery of *écru* lace. The crown is square, and the rather broad brim is softly veiled with lace. At the front of the brim two large velvet *choux* support Valkyria wings, and at the back the lace is formed in a tasteful bow.

Wood-brown and plum agree perfectly, and this odd combination is pleasingly effected in the decoration of a stylish hat of brown felt. The brim is rolled back in front, and a three-looped bow of plum velvet made with a twist at the center is arranged on the brim and balances brown wings. At the back the brim is tucked up at each side under clusters of shaded heliotrope silk-and-velvet roses.

For every-day wear there are turbans, sailors and Alpine hats. The brims of the Alpines are wider than usual, and the crowns are lower and are deeply indented. The crowns are banded with ribbon, and at the left side may be placed an upright bow and aggressive-looking quills, or only a flat bow.

A pretty trimming for a brown felt sailor consists of a band of

brown satin ribbon, and a bow and a flight of brown or black birds at the left side of the crown.

A stylish turban in black felt has a square crown, and a brim that is rolled up and tacked to the crown at short intervals to produce a scalloped effect, a galloon of black-and-gold braid being applied to the brim. At the left side is placed a rosette of black velvet baby ribbon, from the center of which rises a black aigrette; and two jet balls are placed below the rosette. At the back is another rosette. A veil is imperative with any of these jaunty hats, for without one the dressiest toilette, if supplemented by such a *chapeau*, seems incomplete.

Black velvet shot with turquoise-blue and having the effect of *épinglé* or uncut velvet is united with plain black velvet in a very modish hat, and the same color scheme is followed in the trimming. The crown is plain black, and the brim is covered with the shaded velvet and edged with jet spangle trimming. At the left side the brim is bent up under a bow of shaded velvet, which upholds a bunch of blue-and-black tips; and at the back a single tip to match is held in place by a jet ornament.

Blue in its numerous shades is well liked in millinery, and every tint harmonizes with brown. Sapphire-blue *satin antique* is used with decidedly good effect on a brown felt hat, the brim of which is edged with *écru* lace. Where the brim is rolled up at the back is placed a *choux* of the satin, and in front the brim is more deeply rolled and is trimmed with a bow of satin, which supports fanciful quills consisting of mink fur and fine brown feathers. The hat has a notably wintry appearance and will look well with a gown of some shaded brown-and-blue fabric of shaggy weave trimmed with mink.

Black or black-and-white trimmings are just now considered more stylish than colored ones for white felt hats. A broad-brimmed, round-crowned white felt hat is faced with black velvet and edged with a white ostrich-feather band. The brim is bent back in front under a tuft of black silk roses and black and white aigrettes. On the crown in front are more roses, and the crown is encircled by a band of black velvet. At each side of the back a round jet ornament secures the upper end of a velvet string. When arranged in a bow under the chin the bridle gives the hat a quaint, picturesque appearance.

Bonnets are small and very fanciful, and strings may be used or omitted, as deemed more becoming. A bonnet that is dressy enough for any occasion is a small shape made of riveted jet. In front is a rosette of black satin, upon which a jetted butterfly is airily poised. At the back is another rosette, with a small black wing at each side. Black satin strings complete the bonnet, which, though all black, is not in the least sombre.

A *plateau* of sapphire-blue felt is fancifully bent in a bonnet shape that sets closely to the head, and the edge is defined by a row of *paillotte* or spangle trimming. In front two black satin rosettes hold a pair of Valkyria wings tinted in various shades of blue. A bow of black satin is applied to the crown, and from it proceeds the bridle.

A dainty bonnet of creamy Honiton lace is very charming for evening wear. In front is a cluster of brown and pink silk roses, which rest just above the bang and are very softening to the face. On the crown are two narrow doubled frills of golden-brown velvet that are placed a short distance apart and stand erect with the effect of a coronet. At the back the floral garniture is repeated, and brown satin strings are added.

Coronet bonnets are admirably adapted for dressy evening wear. A coronet of jet and gold cord is set on a *bandeau* of black velvet. Crossing the open crown are two twists of gold-colored *satin antique*, the gleam of which is subdued by a covering of fine black lace. In front is a yellow aigrette held by a jet ornament, and at the back are yellow satin-faced velvet strings. The effect of this head-dress worn by a youthful woman with a soft olive complexion will be truly fascinating. Such a bonnet could be assumed with a dressy gown of almost any color.

THE IMPROVED QUARTERLY REPORT.—The Winter number of the *Quarterly Report*, now ready, displays several novel features which greatly increase its technical and artistic value. The Plate as usual presents the latest modes and the most fashionable fabrics, tints and garnitures; and the figures upon it are so grouped that the Plate may be readily divided into several smaller Plates suitable for convenient handling. Included in the issue for Winter, 1893, and furnished without extra charge, are three smaller Plates, illustrating respectively "Visiting and Carriage Toilettes," "Promenade Costumes," and "Evening Dresses." In addition, the illustrations and descriptions in the magazine, which forms part of the publication, are more numerous and complete than heretofore, thus giving the dressmaker the fullest measure of information regarding fashionable attire. The Subscription Price of the *Quarterly Report* is \$1.00 per year.

THE NEW WINTER SMALL CATALOGUE.—The Catalogue of Fashions for the Winter of 1893, illustrating in miniature the leading modes of the season, is now ready, and will be sent by us to any address on receipt of a two-cent stamp to prepay postage. It is a pamphlet of 32 pages, with cover, and is a handy book of reference for anyone who may have outfits to prepare.

FOR THE MASQUERADE AND CARNIVAL.—Everyone who contemplates giving or attending a masked or fancy-dress entertainment of any kind should possess a copy of "Masquerade and Carnival: their Customs and Costumes," a large and handsomely illustrated pamphlet in which costumes, decorations and all minor details are fully considered. A large variety of characters are represented and suggested, and careful instructions are given for their correct impersonation. Price, 2s, or 50 cents.

Special Announcement to Our Patrons.

AN IMPORTANT REDUCTION MADE IN THE PRICES OF OUR PATTERNS.

Purchasers of our Patterns will note that, beginning with the issue for the present month, a material reduction has been made from the prices hitherto charged, this reduction having been determined upon in view of the present financial and commercial depression, which is affecting every class of society, but particularly the wage-earners, who are necessarily the least able to withstand any condition which for a time decreases or wholly withdraws their income.

Forced economy is not pleasant under any circumstances, but it not infrequently happens that a period of financial depression is a valuable factor for good, in that it compels the individual to take account of resources, to scrutinize expenditures very closely and to see where money can be saved by judicious economy. *It is as an important aid in a system of sensible saving that we recommend at this time the extended use of our patterns.*

It is invariably the case, when expenses have to be reduced in the household, that the dress of the mother and family is the first item to be attacked, and a considerable proportion of saving is looked for from this source. While it is perfectly right that all luxuries should be dispensed with and only articles which are absolutely necessary purchased, it is a false economy which permits the continued wearing of garments so decidedly out of style that they proclaim to every one who cares to look the straightened circumstances of the wearer. It is a matter of individual pride to present a brave face to adversity, and also true economy to always appear well dressed, when this can be accomplished at the cost only of a little time and labor. By the aid of new patterns old garments can be remodelled to accord with present styles at the cost only of the patterns themselves; and, this being the case, it is inexcusable that the housewife and mother should be neglectful of her duty to her husband and children by allowing the family wardrobe to remain old-fashioned in shape and style of making.

The patterns offered by us were never so simple in construction as they are to-day, and the instructions were never more plain and devoid of ought that can confuse the maker. Even when a mode is elaborate, the amateur will have no difficulty in developing an exact copy of the illustration, if she faithfully follows the directions given in the label.

Our experience of thirty years in the making of patterns has resulted in the production of those that are essentially and practically perfect in fit and in everything else which contributes to the desired end. Nothing is left to the imagination, and nothing is so stated that it can possibly be misunderstood. Every detail of

cutting, fitting, making and trimming is described in such a manner that any woman who knows how to sew can successfully follow the directions, even if she has never before used a pattern or made a garment. For the economical shopper, also, our patterns are very helpful, as on every label are stated the exact quantities of materials in different widths, and also of trimmings, required to make the garment in the size indicated, with the least possible waste.

While on this subject of economy we would call special attention to THE Delineator as a helpful and ever-ready assistant to the woman who desires to keep house well at a minimum of outlay and to provide fashionable clothing for herself and her family at the lowest cost consistent with genuine excellence of material. For practicality, comprehensiveness and general adaptability to the needs of womankind it is unsurpassed by any other magazine of its class in the world.

The Fashion department, which includes illustrations and descriptions of the latest modes, special articles on new dress goods, trimmings and millinery, lessons in dress, hat and bonnet making, and much miscellaneous matter of a kindred nature, is a thorough instructor in this branch of feminine work, and will enable any woman who studies it to be her own dressmaker and milliner.

Matters of interest to housewives also receive a large share of attention. The newest and most economical modes of house-furnishing and general renovation, the best methods and appliances for every kind of domestic work, recipes for preparing inexpensive but attractive dishes, and many hints and suggestions for lightening the burden of household toil are presented from month to month, and will be found of especial value by those women who can procure little or no assistance in the performance of their daily duties.

The enormous circulation of THE Delineator (the combined first American, English and Canadian editions of the present number are over 560,000 copies) is proof that it satisfies a very general need, and our aim for the future will be to merit an ever increasing share of popular favor by maintaining a continual improvement in the quality and scope of the magazine. In reducing the prices of our patterns we have been actuated by motives of regard for those who have contributed, by their constant patronage, to our own success. The demand for Butterick Patterns is now larger than ever before, and we are confident that by diminishing their cost we will lessen the financial pressure in many a household, and at the same time introduce our goods to women who have heretofore been unacquainted with their merits.

THE BUTTERICK PUBLISHING CO. [LIMITED].

THE ART OF NETTING.—No. 6.

PLATTER-DOLLY, WITH NETTED BORDER.

FIGURE No. 1.—The dolly illustrated is made of fine table linen and finished with a border of netted scoallops and a row of feather-stitching. A fine hem is made all around the edge, and then the scoallops are lapped as seen in the engraving, and sewed on by an over-and-over stitch. The feather-stitching is done last. Platter or table doileys may be made of any size desired, the scoallops in each instance being made of proportionate size.

DETAIL FOR BORDER OF PLATTER-DOLLY.

FIGURE No. 2.—With a small mesh-stick and fine crochet cotton, cast up 34 meshes over a piece of the cotton. This piece of cotton is tied closely, when the netting is finished, to draw the work into a scoallop. Turn the work, and with a very fine mesh-stick make 4 rows of netting, always turning the work at the end of each row. Then take the larger stick and make 1 row of netting; turn. Then over the smaller stick make 4 rows of netting, tightly to complete the scoallop. Having made and work with 3 strands at once; make one row of this with a mesh a

every loop that may be formed by separating the double thread

Fourth row.—Net plain with the same mesh. The tie which results from these directions may be made as long as desired—long enough to pass around the neck and tie, or, as represented, just long enough to make the loop, knot and ends.

NETTED EDGING.

FIGURE No. 4.—With a large bone needle for the mesh, make 5 rows plain, then use a coarser mesh and work 2 rows thus: make 1 stitch through the 2nd loop, then through the 1st, and so continue across the row. Next make 3 rows with the first mesh. Crochet a slip stitch in every loop across the upper row.

NETTED BORDER, WITH FRINGE.

FIGURE No. 5.—The border as here shown is made of very finely twisted cotton, but the German knitting cotton, rather fine, is better adapted to the pattern, especially when the border is used for finishing table-covers. Net as many stitches as the length of the strip requires. Next, take the cotton

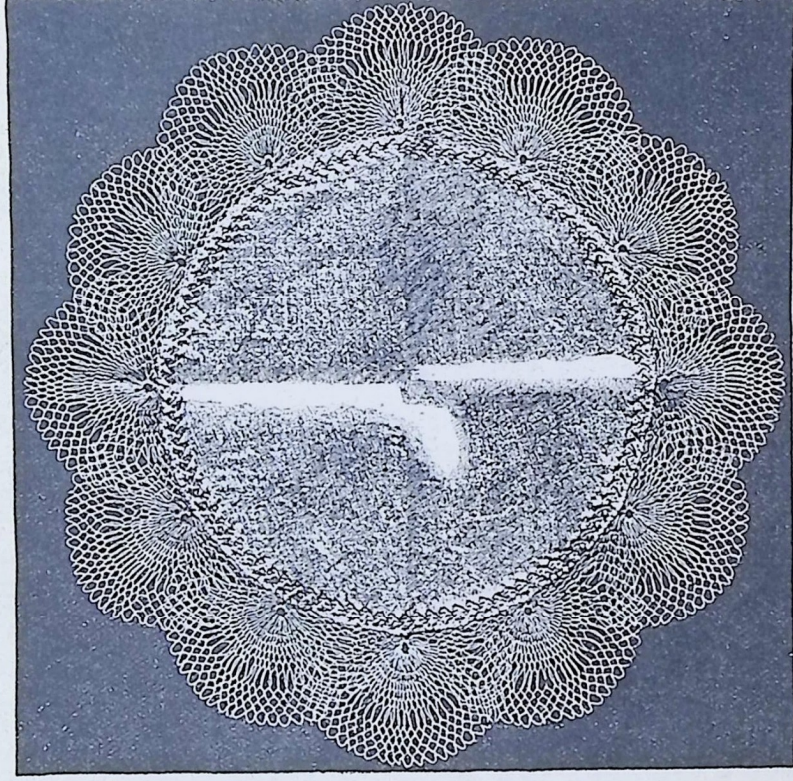


FIGURE No. 1.—PLATTER-DOLLY, WITH NETTED BORDER.

Tie the using a quarter-inch mesh, and make 5 rows. Next, take the cotton and work with 3 strands at once; make one row of this with a mesh a

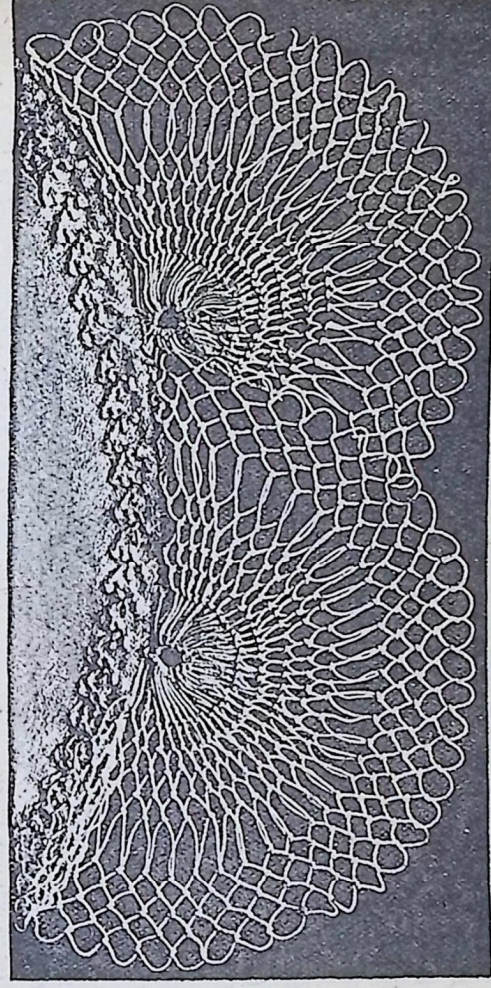


FIGURE No. 2.—DETAIL FOR BORDER OF PLATTER-DOLLY.

NETTED TIE.

FIGURE No. 3.—Use a small mesh-stick, and make 22 stitches over the foundation-loop; then, with the same mesh, make 170 rows, which form the body of the tie.

For the Border.—Take a wider mesh and use a double thread, and net plain, except at the corners, where you make 3 stitches in each of the three loops.

Second row.—Use the same mesh and double thread; net 3 loops (or 6 threads) together, and add 2 more stitches in the same loop, that is, up through the middle of the group, except at the corners, which you net plain.

Third row.—Use the small mesh, and net plain, putting a stitch in the corners, which you net plain. Next, make one row with the quarter-inch mesh and single thread, but in this row twist the loop (see picture).

very little smaller than the one just used, to make the loop smaller. Next, make one row with the quarter-inch mesh and single thread, but in this row twist the loop (see picture).

Next, use a little larger mesh than the first one, and make 2 loops; then make the puff thus: make 1 stitch in the next loop, then pass the thread over the mesh and up through the loop just worked in, and continue this 9 times; then tie in the regular way, except that you do not put the thread over the mesh and into the next loop, but

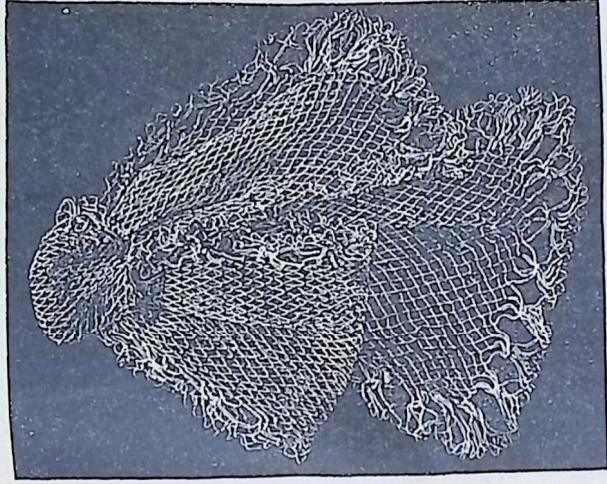


FIGURE NO. 3.—NETTED TIE.

around the 9 loops, or between the cluster and the last single loop. Now make 2 more stitches, another puff, and continue in this way across the work.

Next row.—Plain, with the quarter-inch mesh; then another row with the 3-threads, then one plain twisted row. The last 6 rows may be repeated, if a wider edge is desired. Cut strands of the fringe as long as desired, and knot or tie 5 in each loop.

DIRECTIONS FOR HALF OF NETTED COLLAR.

FIGURE NO. 6.—This collar is shown made of very fine thread, and 2 sizes of mesh - sticks are used.

First row.—Net 38 stitches over the foundation loop with the thread double, using the large mesh.

Second row.—Use the small mesh with the thread single, and net through every

Fourth row.—Use the small mesh and draw the first loop through the second, then the second through the first; then work through the first loop, then through the second; this crosses the loops. Continue thus across the row.

Fifth row.—Use the large mesh, and net plain.

Sixth row.—Like the fourth row.

Seventh row.—Use the large mesh and net plain, except at the corners, where you net 6 stitches into 1 loop; now break the thread.

Eighth row.—Use the large mesh, and double the thread; begin at the top of left-hand corner, and net 2 stitches in each loop.

Ninth row.—Use the small mesh and net (with the single thread) through 4 loops at once.

Tenth row.—Use the large mesh and net plain.

Eleventh row.—The same as fourth row.

Twelfth row.—Use the small mesh and net 4 plain loops, then in the 5th loop put 14 stitches, which forms the shell; * net three plain loops, then 14 stitches in the next loop, and repeat from * across the row.

Thirteenth to the Twenty-second row inclusive.—Use the small mesh and net plain.

Twenty-third row.—Use the same mesh, and net 22 stitches, then through 10 loops at once; then net * 5 plain, through 10 at once, and repeat from *.

Twenty-fourth and Twenty-fifth rows.—Use the same mesh and net plain.

Twenty-sixth row.—Use the large mesh, and net plain.

Twenty-seventh row.—Same as the fourth row.

Twenty-eighth row.—Use the large mesh and the thread double, then net 1 stitch in each of 3 loops, then 6 stitches in the next one, and repeat across the row.

Twenty-ninth row.—Use the small mesh and single thread; net through the 3 double-thread loops which come between the group of 6 stitches, at one time; then, separating the threads, net through every loop in the group of 6, and so continue across the row.

Thirtieth row.—Break the thread which formed the foundation loop, then run a thread through the tenth row and tie to hold the work by; now tie the working thread in the first loop of the first row made, and, using the small mesh, work 1 row, working through 2 loops at once; this completes the collar. This gives only one-half

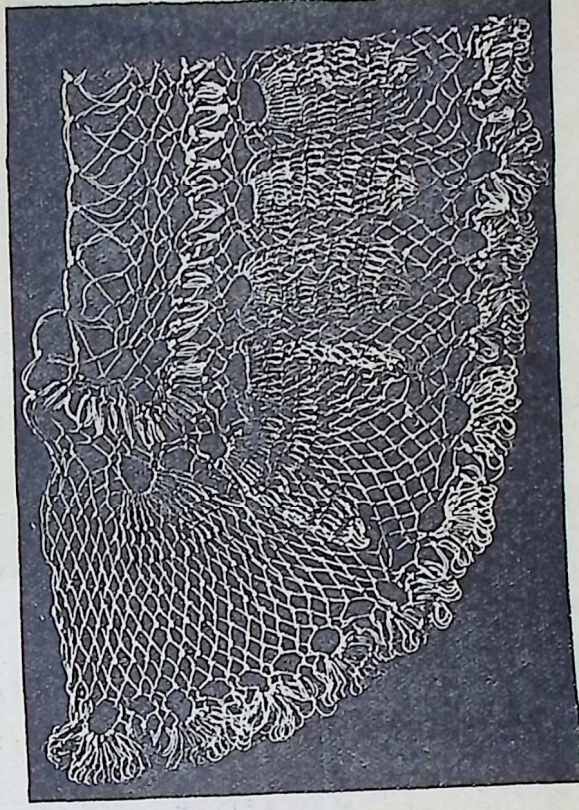


FIGURE NO. 6.—SECTION OF NETTED COLLAR.

FIGURE NO. 4.—NETTED EDGING.

loop that may be formed by separating the threads which were doubled in the 1st row.

Third row.—Use the large mesh, and net 1 stitch in each loop.

of the collar; therefore, in starting it, double the number of stitches directed for the first row and finish off the other end to correspond with the end given. These details form a very dainty collar.

THE ART OF KNITTING.—No. 30.

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
p.—Purl, or as it is often called, seam.
pl.—Plain knitting.

n.—Narrow.

k 2 to —Knit 2 together. Same as p.

th o or o.—Throw the thread over the needle.

Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over, or put-over as it is frequently called, is used as a stitch.) Or, knit one and purl one out of a stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.



* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with those details which follow the next star. As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it *three* times in all before proceeding with the next part of the direction.

KNITTED BAG.

FIGURE No. 1.—This bag may be made of either No. 12 knitting

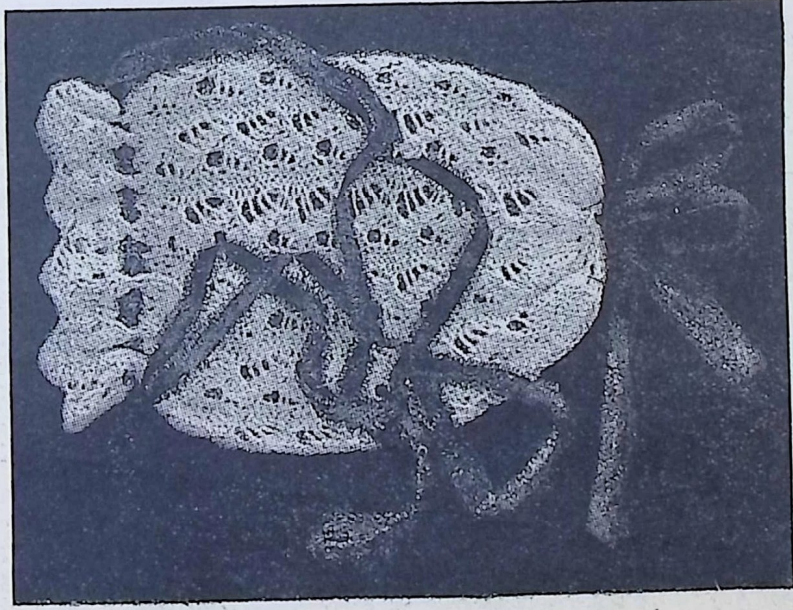


FIGURE No. 1.—KNITTED BAG.

cotton, or No. 16 Madonna crochet cotton. Cast onto each of three needles 30 stitches.

First, Second and Third rounds.—K 1, o, k 3, sl 1, n, pass the slipped stitch over, k 3, o, and repeat from beginning. Knit 2 rounds plain.

Sixth round.—* K 1, o, n, and repeat from *.

Purl the next 2 rounds.

Knit the next round, and make 1 extra stitch at the end of the third needle. K-1 round plain.

Eleventh round.—Sl 1, n, pass the slipped stitch over, o twice, and repeat from the beginning and at the end, k 1.

Twelfth round.—K 2 and purl the second half of the 2 put-overs; repeat for the entire round.

Thirteenth round.—K plain, narrowing once on each needle. There should now be 88 stitches; arrange 32 stitches on each of 2 needles, and 24 on the third.

Fourteenth round.—Knit plain.

Fifteenth round.—* P 3, o, n, k 3, and repeat from *.

Sixteenth round.—P 3, o, k 1, n, k 2, and repeat from the beginning of round.

Seventeenth round.—P 3, o, k 2, n, k 1, and repeat from the beginning of round.

sl.—Slip a stitch from the left needle to the right needle without knitting it, sl and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

As an example: * K 2, p 1, th o, and repeat twice more from * (or last *) means that you are to knit as follows: k 2, p 1, th o; k 2, p 1, th o; k 2, p 1, th o, thus repeating the k 2, p 1, th o, twice after knitting it the first time, making it *three* times in all before proceeding with the next part of the direction.

Eighteenth round.—P 3, o, k 3, n, and repeat from the beginning of round.

Nineteenth round.—* P 3, k 3, n, o (to make 1 stitch), and repeat from *.

Twentieth round.—P 3, k 2, n, k 1, o, and repeat from beginning of round.

Twenty-first round.—P 3, k 1, n, k 2, o, and repeat from beginning of round.

Twenty-second round.—P 3, n, k 3, o, and repeat from beginning of round.

These last eight rounds form a pattern which is to be repeated 7 times, or more, if you desire the bag longer.

Knit 8 rounds plain, then narrow until there are 8 stitches on each of 2 needles, and 6 stitches on the third.

Then in the next round, k 1, o, and repeat for the entire round.

Next few rounds narrow until there is but 1 stitch on each needle, then bind off tightly. Draw narrow ribbon through the open spaces at the top, and tie a bow with long loops and ends at the bottom (see picture).

KNITTED SLEEVE-HOLDER.

FIGURE No. 2.—An article that is very convenient to wind around the sleeve when putting on a cloak, is made as follows. Cast on an even number of stitches

to make the holder an inch wide. Make 5 ribs (like garter stitch), then knit half-way across; then work back and forth till the work is an inch and a quarter long; knit the other half the same way until of the same length; then knit across the two for five ribs, and then narrow until three-fourths of an inch wide or less; next alternately knit and purl till the plain part is fifteen inches long. Then make the other end the same as the first one, and bind off.

The holder can be made of yarn, silk or cotton, as preferred.

KNITTED LAMP-SHADE.

FIGURE No. 3.—Use unbleached linen thread, crochet cotton or a delicate shade of knitting silk. Cast on 50 stitches and knit across plain.

First, Third and Fifth rows.—Knit plain.

Second and Fourth rows.—Purl. This completes one rib.

Sixth, Eighth and Tenth rows.—Knit plain.

Seventh and Ninth rows.—Purl.

This completes the second rib; continue knitting these 2 ribs as directed until the strip is long enough to reach around the bottom of the lamp-shade; then bind off in the following manner. Knit 5, drop the 6th and pull it all

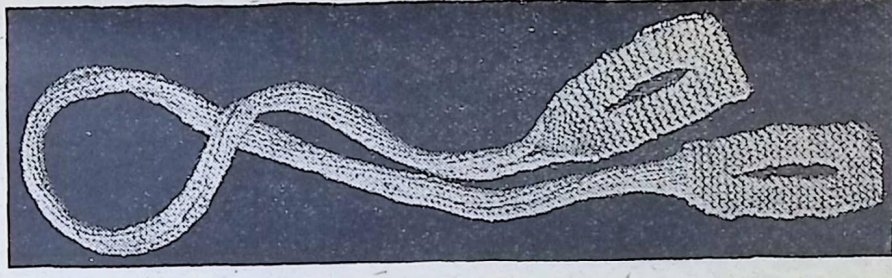


FIGURE No. 2.—KNITTED SLEEVE-HOLDER.

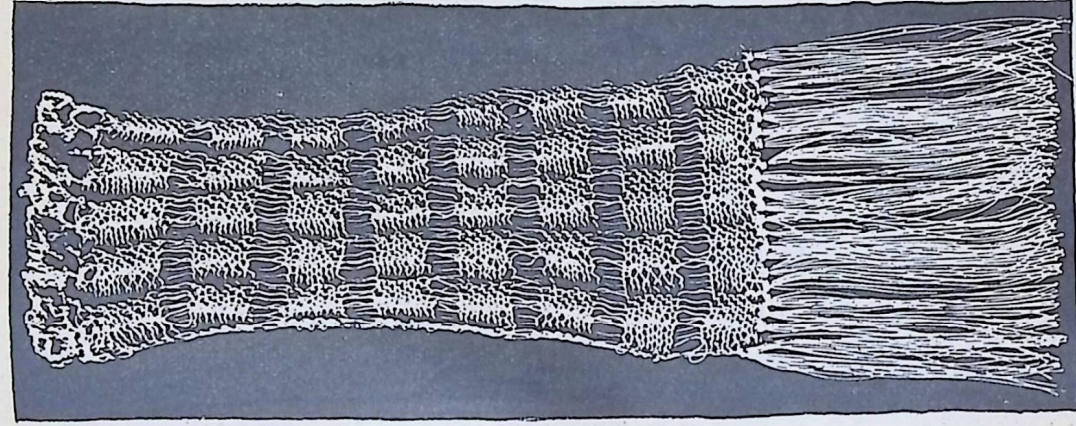


FIGURE NO. 3.—SECTION OF KNITTED LAMP-SHADE.

the way through; pull the 5th stitch rather loosely so it will reach across the vacant space, k 5, drop the next stitch as before, and continue across the strip; then bind off. Dropping the stitches widens the strip greatly. Finish the lower edge with a heavy fringe, knotted in. At the top finish the edge with a heading, thus:

First row.—Make 1 d. c. with 3 ch. between in about every other stitch.

Second row.—Make 7 ch., * 3 d. c. with 7 ch. between, in the first space, 7 ch., and repeat from * in all the spaces.

Run ribbon through the holes at the top, and tie in long loops and ends. If desired, ribbon may also be run through the spaces where the stitches were dropped. This knitted shade fits a common porcelain globe, but it can be made larger or smaller, as desired.

KNITTED GARTER.

FIGURE NO. 4.—This very pretty garter is made of knitting silk, although crochet cotton in any dainty shade may be used if preferred. Make the elastic the right size, and then knit the strip enough longer than the elastic to allow for stretching. Run the elastic in and out of the spaces when the garter is knit, and finish with a full bow of narrow ribbon.

Cast on 10 stitches. *First row.*—K 2, * th o 3 times, k 1, and repeat 5 times more from *; k 2.

Second row.—K 2, drop off the 3 put-overs in each instance, so as to make 1 long stitch, k 3 of these long stitches together; cast on 4 stitches, k the other 3 long stitches together, then k 2. Repeat from first row for all the work.

INFANTS' KNITTED SOCK.

FIGURE NO. 5.—Pale-pink Saxony yarn and cream-white knitting silk were used for this sock, although, if preferred, two shades of Saxony may be used instead.

Cast on 61 stitches with the silk, and knit 3 rows plain; then k 2 rows plain with the wool.

Sixth row.—K 1, th o, k 3, slip 1, n, pass slipped stitch over, k 3, o, and repeat 5 times more; then k 1.

Seventh, Ninth and Eleventh rows.—Purl.

Eighth and Tenth rows.—Like sixth row.

Twelfth, Thirteenth and Fourteenth rows.—Use the silk, and knit plain.

Fifteenth row.—Purl.

Sixteenth, Seventeenth, Eighteenth, Nineteenth and Twentieth rows.—Use wool and k plain.

Twenty-first row.—Purl.

Twenty-second row.—Use silk, k plain.

Twenty-third row.—Purl.

Twenty-fourth, Twenty-sixth, Twenty-eighth and Thirtieth rows.—Like sixth row.

Twenty-fifth, Twenty-seventh, Twenty-ninth and Thirty-first rows.—Purl.

Next five rows.—Use wool, k plain.

Next row.—K 2, o, n, * k 4, o, n, and repeat 8 times more from *; k 3.

Next row.—Purl; next k 5 rows plain, then p 1 row. Now, with the silk k 1 row, p 1 row, k 1 row, p 1 row, k 1 row, p 1 row. Next with the wool knit 38 stitches, turn and knit back 15 stitches, then knit 4 times more across the 15 stitches (making 3 ribs). Next, with the silk, k 1 row, p 1 row, k 1 row, p 1 row.

Next with the wool knit six rows plain.

Then with the silk work like the last stripe of silk; next, another wool stripe like the former; then the silk the same as before, except that you narrow once at each side in the last row. Now make



FIGURE NO. 4.—KNITTED GARTER.

another wool stripe; then a silk stripe the same as before, except that you narrow at each side in all the plain or knit rows. Now take the wool and pick up the stitches along the right side of the instep; knit the stitches across the toe; pick up the stitches on the left side and knit the remaining stitches on the left needle.

Knit plain until there are 6 ribs, then in the next row narrow at each end (the heel) and three times at the toe, thus: once in the middle and at each side, leaving 5 stitches between. Narrow in the same way after the 8th, 10th and 11th ribs, and after the 12th rib bind off. Sew up the sock at the back and across the bottom,

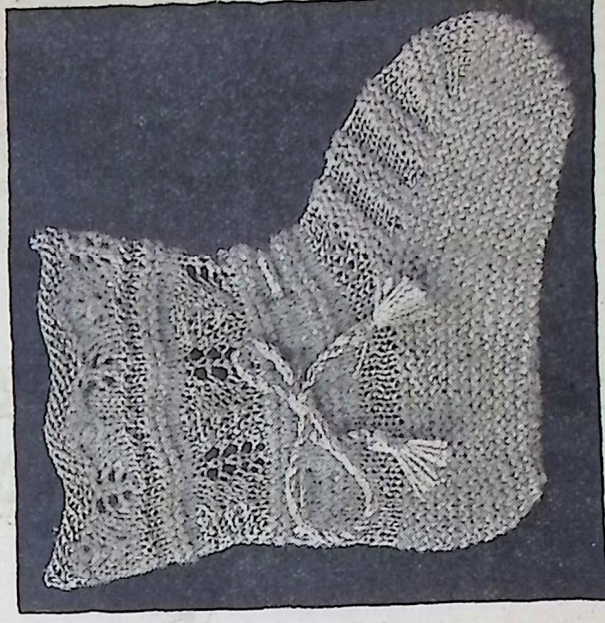
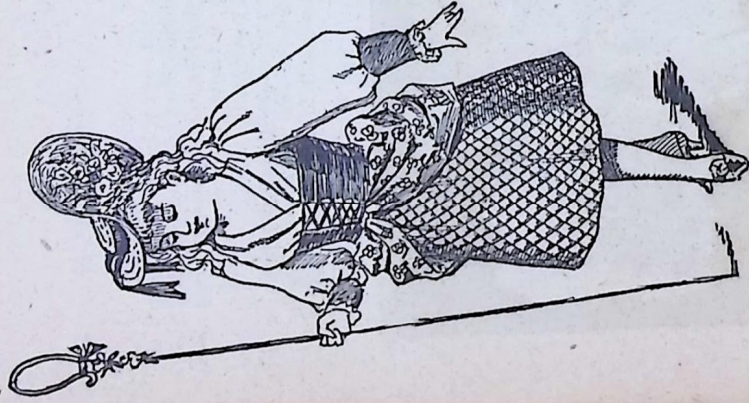


FIGURE NO. 5.—INFANTS' KNITTED SOCK.

and make a silk cord finished with tassels, and run it through the holes at the ankle, tying in a pretty bow.

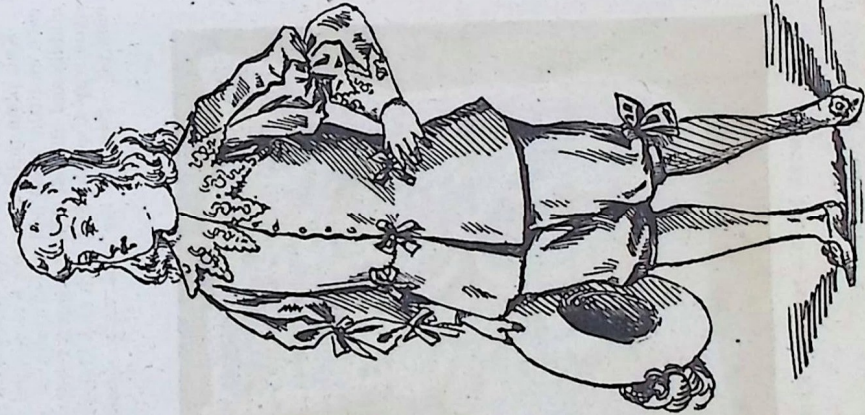
To shape the socks nicely, a good plan is to draw them over a last, dip in clear water, and dry them on the last. They will have a perfect shape when removed from the last.



BO-PEEP.

A few words as to materials may be of assistance to those who have never made a fancy dress. It is always wise to avoid unnecessary expense in preparing costumes for this purpose. Paper can-brie, which costs but a trifle a yard and may be obtained in a great variety of dainty colors, makes up very satisfactorily, and so do tartan and cheese-cloth, which are prettier and nearly as cheap. Pastebord crowns covered with gilt paper make admirable head-coverings for imaginary royalties, and the tiny bells that are sold by the dozen at trifling cost may be effectively used for trimming the ends of sash ribbons and bows. Wings for fairies may be made of coarse white netting wired in shape and covered with tartan. Spangles and silver or gold paper will provide the necessary glitter for the fairies' dresses, and the scepter carried by their queen may be a smooth, round stick covered with gilt paper. Raw cotton makes a realistic imitation of ermine for enriching the robes of a king.

A drill of this kind should never be given by daylight. The charitable influence of artificial light is required to bring out the full brilliance of spangles and tinsel and to hide the cheapness of the materials used. Thus illuminated, the spectacle is certain to be a success if the costumes are only prettily colored and plenty of glitter is provided; but the strong, searching light of day would dispel every illusion and plainly reveal the tawdry nature of the ornaments.



BOY BLUE.

DRILLS.—TWELFTH PAPER.

FANCY-DRESS DRILL.

THIS very pretty drill is more elaborate than any of those previously given, as it necessitates an especial costume for each person taking part in it. To the mother whose means are limited and whose every moment is occupied, the making of a costume that is to be worn but once may seem to require effort and expense entirely out of proportion to the result to be attained; and yet the exquisite joy that a child experiences in any sort of "dressing up" will more than compensate the loving mother for the labor involved. To appear for a time in a fictitious character is invariably an unmingled delight to the childish heart, and for that reason the fancy-dress drill always finds particular favor with the little folks who take part in it.

Sixteen children about fourteen years of age are needed for this drill, eight boys and eight girls; and each should be costumed to represent a certain character. A picturesque group may be formed of the following characters, most of which are taken from Mother Goose's merry band: *Little Bo-Peep, Little Boy Blue, The Old Woman Who Lived in a Shoe, Little Jack Horner, Jack and Jill, The Fool, Mother Hubbard, Tommy Tucker, Little Red Riding-Hood, The Queen of Hearts, Old King Cole, Mother Goose, The King of Hearts, Tom the Piper's Son and Mistress Mary*. Appropriate costumes for all these characters are fully described, and most of them are illustrated, in "MASQUERADE AND CARNIVAL," published by us at 2s. or 50 cents. *Bo-Peep* carries a shepherd's crook, *Boy Blue* a brass horn suspended from his neck, and each of the other children something that is appropriate to the character assumed.

THE MARCH.—The girls enter the stage at A and the boys at B (diagram I), the order being as follows: Girls—*Bo-Peep, The Old Woman Who Lived in a Shoe, Jill, Mother Hubbard, Little Red Riding-Hood, The Queen of Hearts, Mother Goose and Mistress Mary*; and boys—*Boy Blue, Jack Horner, Jack, the Fool, Tommy Tucker, King Cole, The King of Hearts and Tom the Piper's Son*.

The music should be a spirited $\frac{2}{4}$ movement. The terms, *right* and *left* relate to the stage as viewed by the audience. Diagram I is referred to in the following directions.

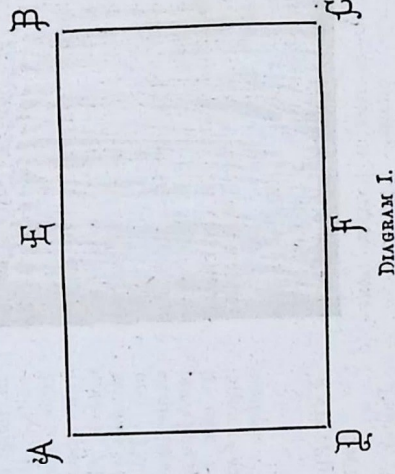


DIAGRAM I.

1.—From A and B the company march to the front of the stage, the file entering at A turning toward D and that at B toward C. Reaching D and C, the files turn right angles, meet at F, pass each other and continue around the stage until they meet at E.

2.—Here the files unite to form couples and pass to the front of the stage at F, where they again separate, *Bo-Peep's* file turning toward C and *Boy Blue's* toward D. The files then pass respectively to B and A.

3.—At B and A acute angles are turned, *Bo-Peep* marching diagonally toward D, and *Boy Blue* marching toward C. The files meet at the center of the stage, unite to form couples, pass to F,

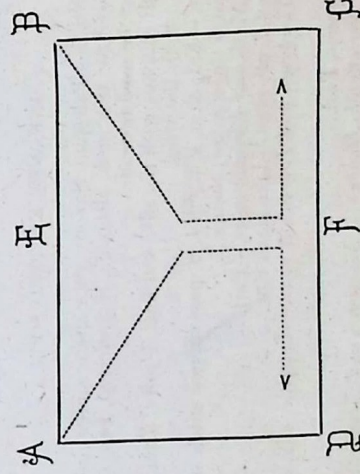


DIAGRAM II.

again divide, and pass to C and D. These movements are indicated by the dotted lines in diagram II.

4.—Reaching D and C, the files once more turn acute angles, the file at C turning toward A and that at D toward B. They pass

each other at the center of the stage and continue to A and B, where each file turns toward E.

5.—Meeting at E, the files unite to form couples and pass to F, each girl being now at her partner's right side. At F the first couple turns toward D, the second toward C, the third toward D, the fourth toward C, and so on; and the two columns pass around the stage, meeting at E.

6.—Here the members of each couple in the column from the left separate to allow the column from the right to pass through; and the columns march once more about the stage until they meet at F. At this point the members of the left-hand column (which passed through before) separate and allow the right-hand column to march between the files thus formed. The columns pass about the stage and meet at E.

7.—Here the two columns unite to form one column, led by *Bo-Peep* and *Boy Blue*. This change is effected by each pair of couples in *Bo-Peep's* column widening the space between them and allowing a couple from the other column to step in. Thus, immediately behind *Bo-Peep* and *Boy Blue* is the first couple of the other column, then the second couple of *Bo-Peep's* column, then the second couple of the other column, and so on. The column thus formed passes to F.

8.—Here *Bo-Peep* turns to the left and, with her file behind her, winds and unwinds a spiral on the left side of the stage, and at the same time *Boy Blue* and his file execute a similar movement on the right side. This figure is illustrated by diagram V of the drill in the July DELINEATOR. After the spirals have been unwound, the two files meet at F and pass respectively to C and D, where they turn acute angles as in 4. This brings *Bo-Peep* to A and *Boy Blue* to B. A chair is placed at A and another at B, and as the files pass them the members lay aside their accessories.—*Bo-Peep* her crook, *Boy Blue* his horn, etc. The two files then march toward each other, meeting at E.

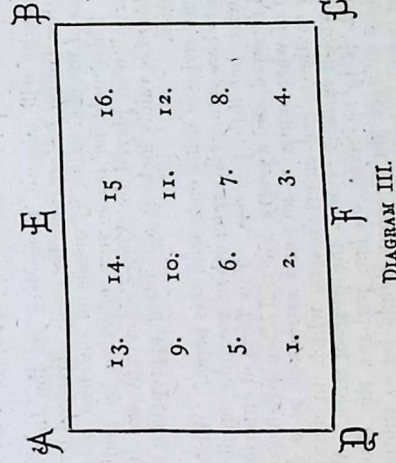
9.—Here the files unite to form couples and pass to F, where the first couple turns to the left, the second to the right, the third to the left, and so on; and the columns pass around the stage, meeting at E.

10.—There the couples unite to form fours, which pass toward the front of the stage. The first four halt two feet from the front, the second three feet behind the first, the third three feet behind the second, and the fourth three feet behind the third. The company is now ready for the drill.

THE DRILL.—The music should be changed for the drill; any $\frac{2}{4}$ movement played rather slowly at first will be satisfactory. Each maid drills with the partner upon whose right she stands. The members of the lines should stand well apart. Eight beats of the music should be allowed before the first figure of the drill.

1.—*Salute*.—Partners gracefully join right hands, holding them very high, and then, turning toward each other, make a deep salutation (eight beats).

2.—*Change to Circle*.—Partners still joining hands, the boys of the first and third lines lead their partners to gracefully describe a

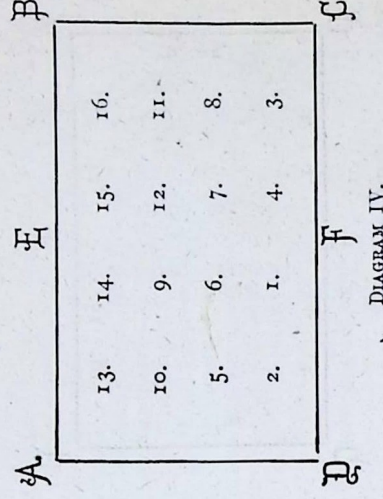


half-circle, each couple in these lines thus facing about, and partners changing places; and the eight couples arrange themselves to form a circle. Diagram III shows the positions of the children before the two lines face about, diagram IV their positions after this change, and diagram V their positions after forming the circle. In these diagrams the odd numbers denote girls and the even numbers boys. It will be seen that the couples 2-1 and 5-6, forming a quarter of the circle, face each other; and so do the couples 13-14 and 10-9, and the other two pairs of couples. The instructor will have little difficulty in teaching the children to quickly assume their positions in this figure. It must be remembered that the couples facing each other drill together.

3.—*Forward and Back Twice*.—Each boy gives his right hand to

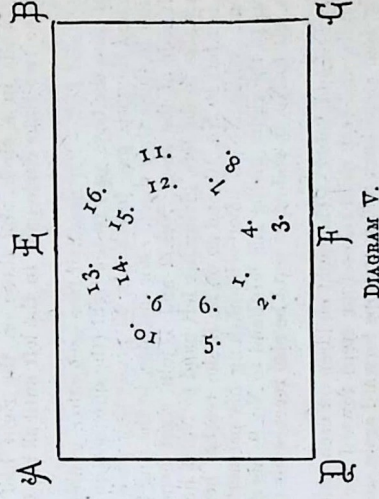
his partner, and each couple advances four steps toward the couple opposite, retreats four steps, and then repeats the movement.

4.—*Cross Right Hands*.—The boys in each pair of couples join



right hands, the girls join right hands over those of their partners, and the four children walk to the left in a circle, keeping within their quarter of the stage, until each couple regains its former position.

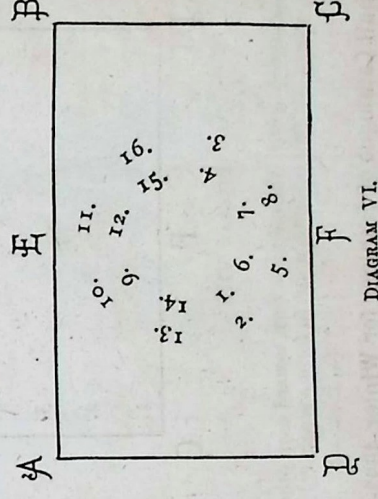
5.—*Cross Left Hands*.—The boys and girls join left hands in the



same way and circle to the right until original positions are reached.

6.—*Forward and Back Twice*.—Same as 3.

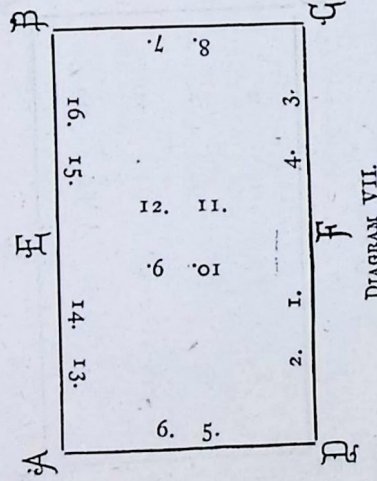
7.—*Forward and Under*.—Opposing couples take four steps toward each other and four steps back, and then couples 5-6, 13-14, 15-16 and 7-8 raise their joined hands high enough to allow the couples facing them to pass under. All the couples then forward four steps, and the four opposing couples pass under the raised arms of the other four couples. Each couple is thus brought face to face with a different couple, the positions being as indicated by diagram VI. Thus, couple 2-1 faces couple 13-14, 10-9 faces 12-11, 15-16 faces 4-3, and 7-8 faces 5-6. The movements from 3 to 7 inclusive are now repeated without pause, until each couple reaches its original position, as shown by diagram V. In the second *Forward and Under* the couples that raised their hands before now



pass under; the third time they raise their hands again; and so on. Thus, each couple alternately passes over and under as this figure

is repeated. When the couples have reached their original positions, a wait of four bars is allowed before the next movement.

8.—*Change to Square*.—Couples 2-1 and 4-3, forming the first line, take position across the front, facing the back; couples 5-6 and 7-8 place themselves respectively at the center of the sides,



facing the center of the stage; couples 13-14 and 15-16 fall in line at the back of the stage, facing the front; and couples 10-9 and 12-11 stand near the center of the stage, back to back. Each girl is on her partner's right, and the company is located as shown by diagram VII.

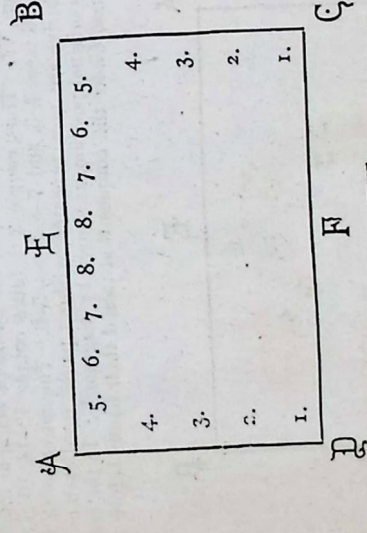
9.—*Circle Around*.—The boys and girls on the left half of the stage join hands in a circle, and those on the right half do the same; and the two rings circle gaily to the left until all are back in place.

10.—*Right and Left*.—Partners half face each other, joining right hands; and then the boys pass to the right (the direction in which they face), and the girls pass to the left, all presenting their hands in alternation to those they meet. For instance, in the ring formed on the left side of the stage Nos. 2 and 1 join right hands, and No. 1 then walks to the left, giving her left hand to No. 6, her right to No. 14, her left to No. 10, and so on until she reaches her original position; while No. 2, after relinquishing his partner's right hand, passes to the right, giving his left hand to No. 9, his right to No. 13, his left to No. 5, and so on until he also reaches his original position.

11.—*Forward and Salute*.—The eight children on each side unite to form a circle, and each child takes four steps toward the center of the circle, four steps back and four steps forward again, and then makes a deep courtesy or bow.

12.—*Right About*.—The sixteen children form four ranks, as indicated by diagram III, all facing to the front, and each girl being on her partner's right.

13.—*March*.—*Bo-Peep* and *Boy Blue* are the leaders on the left side, being Nos. 1 and 2. They march as far forward as possible, turn to the right and then pass to C and thence to B, followed by 5-6, 9-10 and 13-14. At the same time Nos. 3 and 4, followed by 7-8, 11-12 and 15-16, march to the front of the stage and proceed to D and A, passing between the couples of the other column at F.



14.—*Reaching A and B*, the columns turn toward each other and meet at E, where the two columns unite to form a single column of

The Small Catalogue of Fashions for Winter, 1893-'94.—This Publication is now ready for delivery. It is a very handy book of reference for those who may have Winter clothing of any kind to prepare, consisting of a pamphlet of 32 pages,

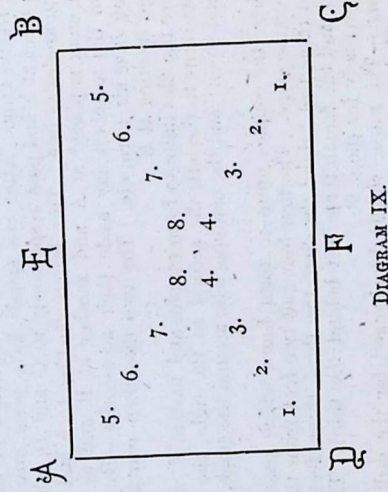
couples, as in 7 of the march. The column marches to F, where the couples separate, the girls turning to the left and the boys to the right, and the two files passing to the back of the stage.

15.—At A and B the files pass the chairs on which the various accessories were placed, and the children select their respective belongings. The files pass each other at E and march to C and D, where the leaders halt. *Bo-Peep* is now at C and her partner at D, and the company have so regulated their steps that four of the girls occupy the space from E to B and four that from B to C, while four boys are distributed between A and E and the other four from A to D, as seen in diagram VIII.

16.—With Nos. 1 and 5 at each side as pivots, the four lines now wheel to form a cross, Nos. 8 and 4 at each side passing to the center of the stage, as shown in diagram IX. After the cross is formed a count of eight beats is allowed. If the stage is provided with a curtain, it is well to let this cross end the drill, to be followed by two or more *tableaux*. If, however, there is no curtain, this pretty *finale* will not be possible, and the exit must then be made as follows.

17.—No. 1 at each side turns toward F, followed by the children on that half of the stage, who march along the lines of the cross. At F the children form couples, joining hands gracefully at a good height, and pass to E, where the two files separate, and leave the stage respectively at A and B.

If the drill is to close with *tableaux*, the curtain should fall while the cross is formed, and the members of the company should re-



main in position. The lights should then be quickly lowered, and the curtain raised to show *Bo-Peep* looking down with an anxious expression as though searching for her sheep, *Boy Blue* holding his trumpet to his mouth as if about to blow a long blast, and all the other children portraying by equally suggestive postures the characters they are dressed to represent. It greatly improves a fancy-dress *tableau* to burn colored lights at the moment of exhibition. These lights are not at all expensive and may be obtained at most drug shops.

Other *tableaux* will suggest themselves to the instructor. A second Mother Goose *tableau* may be easily arranged by bringing out the ideas of the characters by means of different postures and groupings. This could be made very effective by adding "The Fiddlers Three" who played for *King Cole*, a cupboard into which *Mother Hubbard* is vainly looking, and other appropriate characters and accessories.

Our present series of drills ends with this paper. While some of those presented are rather elaborate, others are quite simple and may be learned with but little practice. This form of entertainment is always well received, and a pretty drill will often satisfactorily solve the problem of what to give as an extra attraction at a fair or to lend variety to the school entertainment which, in many villages and small towns, invariably crowns the year of work. When any of these drills is to be given, except, perhaps, the Broom Drill, which is quite military, the company should be so thoroughly instructed that it will be unnecessary for the leader to call the orders, which are, generally speaking, given as mere aids to the beginner. In the drill just described, for instance, all the parts should be so well learned that not a word need be spoken from the time the children enter the stage until they leave it. This silence, taken in conjunction with pretty costumes, bright music and brilliant lights, will render the exhibition wonderfully striking and artistic.

S. E. W.

with cover, replete with illustrations in miniature of the current styles. If you cannot obtain a copy at the nearest agency for the sale of our Patterns, send your order for it to us, with a two-cent stamp to prepay postage, and we will mail it to your address.

EVENING AND DINNER GOWNS.



FIGURE No. 1 D.G.

WHEN Nature grows gloomy of aspect, and threatening skies and a lowering temperature drive merry-makers from garden and field, the social world resumes its round of indoor diversions and functions. Balls, dances, theatre parties, dinners and numerous other entertainments of a kindred nature are the compensation offered for the loss of outdoor pleasures, and society gladly welcomes the change.

The Winter festivities are enjoyed as keenly as the less formal ones of Summer, and the youthful matron or the maid whose social experiences are no longer new looks forward to them almost as eagerly as the fair *débütante* who is about to enter the charmed circle of society. To every woman who contemplates even a moderate participation in the gayeties of the next few months, the question of fitting attire is one of prime importance, and Fashion makes known her wishes so plainly that no one need err in the choice of styles, textures or garnitures.

Prominent among the new evening fabrics are silks which stand alone and display ever-changing colors that rival the after-glow of a Summer sunset. These elegant textiles, which appear to best advantage under artificial light, are properly reserved for the toilettes of matrons, while airy, clinging stuffs are counted correct for youthful figures. All the materials provided for ceremonious wear are artistic in weave and coloring, and they include patterns and textures to suit all needs.

The plain and brocaded velvets and satins and the Bengalines and *moirés* are handsomer than ever. Brocaded velvet is used only for parts of gowns, but entire costumes are made of the plain material. Plain satins are produced in changeable and solid colors, and the embossed varieties present great detached blossoms and conventional flowers in stripes or vines, done in self or in exquisite color harmonies.

The assortment of Bengalines has largely increased. In one pattern contrasting hues are blended, and the surface is overspread by a delicate honey-combing. A unique fabric has a satiny lustre that is the result of a combination of taffeta and Bengaline in the weave, the cords being heavy and irregular and the tints changeable. A certain variety of this elegant material, known as *côté de maille*, is woven in chevrons in pleasing combinations of hues; and another is of the *matelassé* order.

Moiré antique is figured with dots, discs and stripes, and is also shown in an effect known as *moiré élatant*, which is obtained by truly dazzling shadings of beautiful colors. *Poult de soie* and *peau de cygne* are both favorites, the former bearing a strong resemblance to satin, and the latter being a soft texture youthful figures.

Broché China silks, China and Japan crêpes, chrysanthemum crêpes, which are crinkled in serpentine lines; grenadine crêpes, which are shaded and bourretted; and Pompadour silks, are all available for the gowns of young women, and so are striped gauzes, *Loie Fuller chiffons*, which are shaded in rainbow tints; plain *chiffons*

and *mousselines*, white lace flouncings, black lace drapery nets and spangled nets. Plain and embroidered wool crêpes and silk-warp crêpons are also used for simple evening house dresses, and make up very prettily.

Among trimmings, laces, pearl-and-gold passementeries, jets, ribbons and selvedge-edged *chiffons* are the most effective.

The hostery invariably matches the shoes, and silk hose are given preference when the purse will permit. Open-work and clocked stockings are fashionably worn with Cleopatra slippers, sandals, *Suède* ties, and fancy Oxford ties showing satin or fancy silk tops and kid vamps. All these varieties of footwear are obtainable in bronze and in light

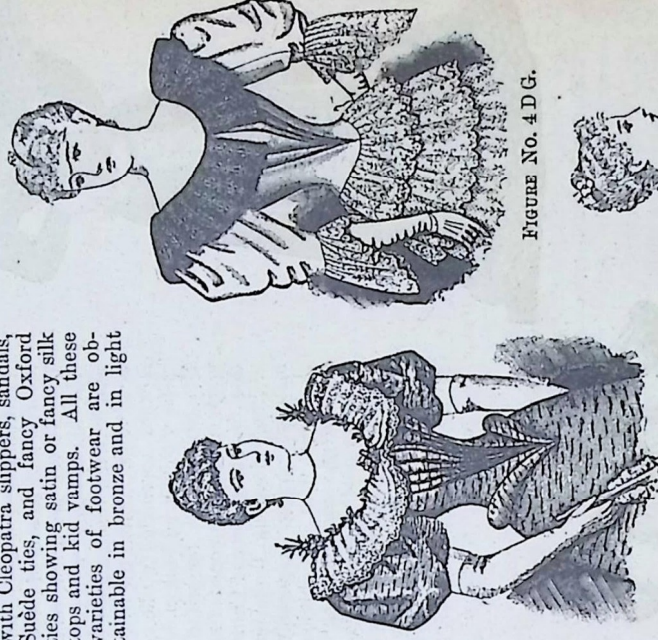


FIGURE No. 3 D.G.

colors. Patent-leather and satin ties are also in vogue.

Elbow-length *Suède* mousetaire gloves in white, with white or colored stitching, and in colors to match the gowns with which they are to be worn, are popular.

Short stays made low at the bust are most appropriate for use with evening dress, and lace-trimmed petticoats of fine cambric or mull are preferable to silk ones.

A high coiffure is considered more dressy than a low one, and will usually consist of puffs and loops lightly arranged at the crown of the head. Waves, and a fluffy fringe of bang or a single curl upon the forehead are also in order, being very generally becoming; and silver, gold and shell combs or pins

FIGURE No. 4 D.G.

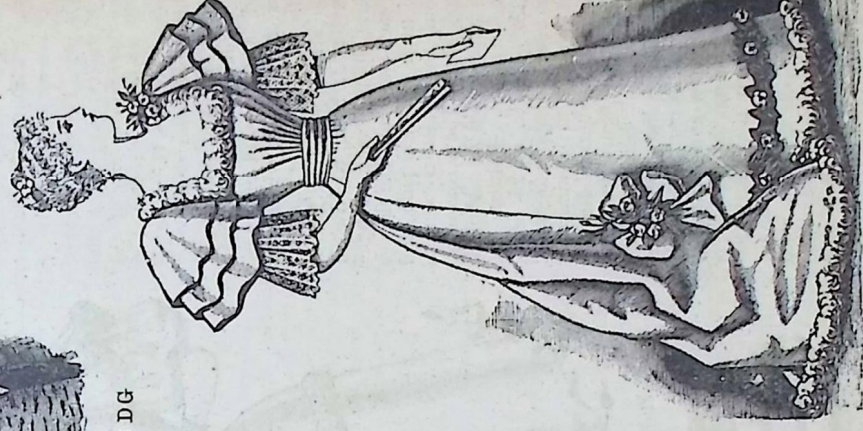


FIGURE No. 5 D.G.

are used for ornament, and also to render the coiffure secure.

A charming gown for opera wear is pictured at figure No. 1 D G, the materials being light-yellow *crêpe de Chine* and olive-green velvet. The skirt is in four-gored Empire shape and is trimmed at the

foot with a center of ruching of velvet, at the center of which is a narrow outlining of olive-and-yellow pearl passementerie. The full bodice is cut out in pointed outline at the neck, and from the top falls a Bertha of Flanders lace, the outline of the neck being followed in the shaping of the Bertha. Revers of velvet fall upon the Bertha and flare on the shoulders, and their ends meet under a rosette of *crêpe*. The sleeves are great puffs that show many folds and wrinkles and reach almost to the elbows. About the waist is worn a wrinkled girde of *crêpe* with shirred back ends. Beautiful gowns for bridesmaids could be fashioned after this design in broché China or Pompadour silk, the latter material being especially charming with its shining satin stripes and its artistic floral devices that suggest impression painting. The pattern used in the making is No.

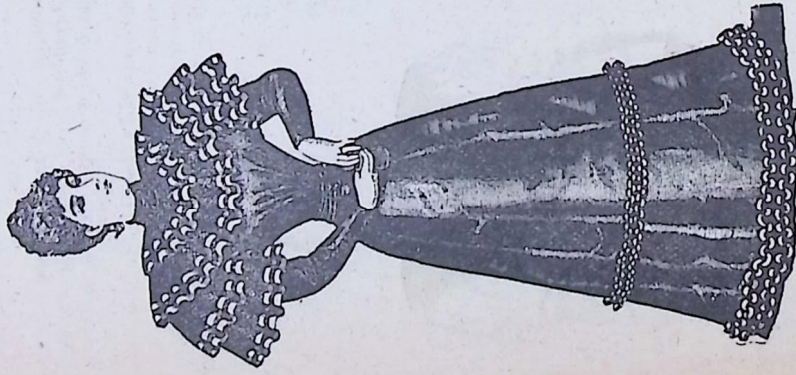


FIGURE NO. 6 D G.

6304, price 1s. 8d. or 40 cents.

A dainty baby waist that may accompany any of the new skirts is represented at figure No. 2 D G, made of white *mousseline de soie* over shaded Nile-and-gold taffeta. It is full both back and front and is cut round and very low at the neck, where two frills of fine *point appliqué* lace are disposed to fall in Bertha fashion, a bow of white ribbon being arranged on each shoulder. The sleeves are huge spherical puffs, and about the waist is worn a crush girde. The accompanying skirt could be ribbon or lace trimmed. Pattern No. 6325, price 1s. or 25 cents, was used in shaping the waist.

A waist that is admirably suited to a youthful form is portrayed at figure No. 3 D G, the material being yellow Bengaline *crêpe* showing irregular white cords, and made over a yellow-and-white glacé taffeta lining that glimmers fascinatingly through the tissue. The back and fronts are full, the plaits flaring upward from sharp points at the center of the lower edge, and the pointed lower outline is accentuated by hip-rolls that taper to points at the front and back. The neck is cut low and round, and from its edge is caught up at the center.



FIGURE NO. 7 D G.



FIGURE NO. 8 D G.

edge falls a Bertha of Margot lace that at the right side some distance from the bottom, completing a very artistic trimming. The Pompadour bodice is made with a full front

blossoms edges the Bertha, and tufts of flowers stand erect on the shoulders. The sleeves are great puffs, and the gloves, which nearly meet them, are white *Suedes*. Any of the new skirts could accompany such a waist, and the trimming could consist of a festooned demi-flounce of Margot lace caught up under flowers. For a young matron the waist could be fashioned from lined grenadine. A beautiful example of this material has a pale-heliotrope ground shot with black and bearing black satin stripes edged at both sides with light-green, the stripes being woven through the lining, which is of shaded yellow silk. This fabric is new and exceptionally choice. Of course, the skirt could agree with the waist, and if trimming were desired, narrow jet or spangled passementerie would be tasteful. The pattern of the waist is No. 6527, which costs 1s. or 25 cents.

Figure No. 4 D G pictures a *décolleté* bodice that may form part of a dinner toilette. It is made of white *satén duchesse* and black velvet, and may be

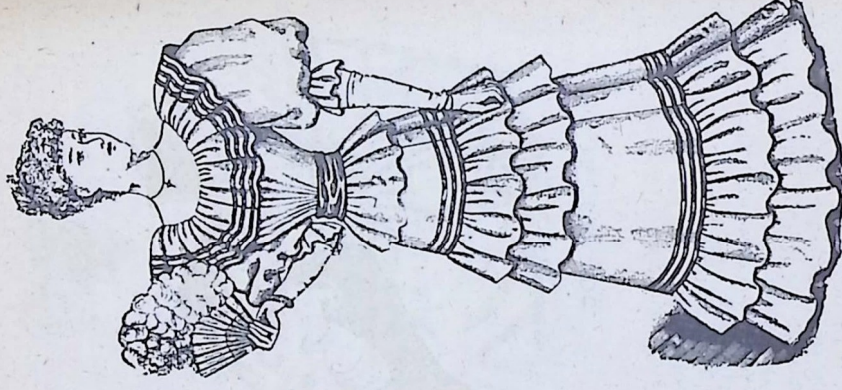
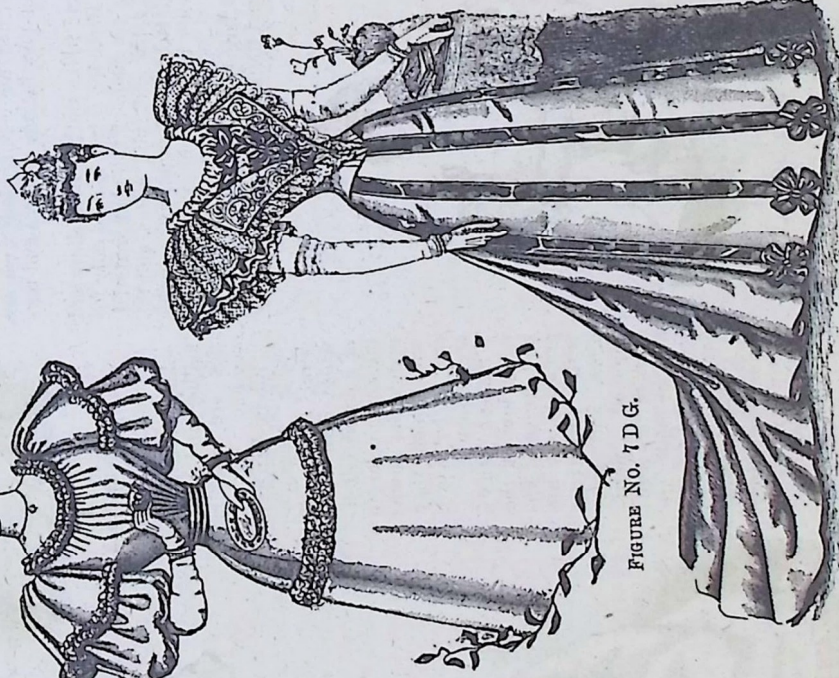


FIGURE NO. 9 D G.

effectively worn with a flaring skirt flounced to the waist with *Alençon* lace. The sides are smooth-fitting, the back and fronts are full, and the neck is shaped in low, round outline. From the upper edge fall Bertha-bretelles of velvet that show rippling folds on the shoulders and flaring front ends, and upright rows of jet passementerie are applied to the bretelles. The full sleeves reach only to the elbows, and each is finished with a deep fall of *Alençon* lace. A toilette of sea-green velvet may consist of an Empire skirt, and a bodice shaped according to this design, cream *point de Venise* lace forming the Bertha. The waist was cut by pattern No. 6504, price 1s. or 25 cents.

The toilette represented at figure No. 5 D G is appropriate for dinner, ball and other ceremonious wear. Ivory-white Empire satin was employed in the construction of the toilette, which was shaped by skirt pattern No. 6426, price 1s. 8d. or 40 cents, and waist pattern No. 6432, price 1s. or 25 cents. The skirt is gored and sweeps out into a long train; the lower edge is bordered with white ostrich-feathertrimming, above which at the front and sides is disposed a floral decoration; and a great bow of satin supports a bouquet of roses and leaves at the bottom, completing a very artistic trimming. The Pompadour bodice is made with a full front



and back, and the neck edge is followed by feather trimming, while a bouquet of roses and leaves is fastened on the left shoulder. Falling over each sleeve are three caps that hang in undulating folds, and Moresque lace falls from the sleeve below the caps. About the waist is a wrinkled girdle. All the new varieties of *moiré*, both plain and in shaded effects are adaptable to the mode. Venetian lace may be festooned about the bottom of the skirt, and above may be applied pearl-and-crystal passementerie. The sleeve caps may be of lace, and passementerie may outline the neck. Liberty's satin showing delicate color blendings, both in the grounds and in the stripes which distinguish the fabric, would also be an appropriate material; and silk Venetian point or any other of the new laces would provide suitable trimming.

One of the prettiest of the new styles is illustrated by the gown shown at figure No. 6 D G, which is made up in black Ondine Bengaline for theatre and informal evening wear. The skirt is gored and flares moderately toward the bottom, where it is trimmed with a very full ruche of black fish-net edged with white ribbon, while a narrow ruching to match encircles the skirt a little below the knee. The waist is fan-plaited below the bust above which fall two net ruffles of unequal depth edged with two rows of ribbon; and two ruffled caps corresponding with the frills fall over the top of each sleeve. At the neck is a crush collar and at the waist a crush girdle that has shirred front ends. Thus constructed, the gown could be appropriately worn in second mourning at an informal entertainment, although the black-and-white combination is not typical of mourning. If a high-neck and long-sleeve gown were desired for ceremonious evening wear, this style could be developed in white *peau de cygne* figured with white *passtiles* and short waved lines, with white imitation point or Duchesse lace for trimming; or the costume could be made of black patterned net flouncing over shaded heliotrope-and-green silk. The pattern is No. 6551, price 1s. 6d. or 35 cents.

Charming simplicity of design distinguishes the party gown pictured at figure No. 7 D G. The material chosen for the making is Nile-green chrysanthemum crêpe, and exquisite garniture is supplied by white *lisse* ruchings. The gored upper-portion of the skirt extends only a short distance below the hips, and its joining to the flaring circular lower-portion is concealed by a ruching. The bodice is cut round and modestly low at the neck, where it is effectively outlined with a ruching; and it shows becoming fulness both back and front. The sleeves are full elbow puffs, being met by white *Suède* gloves stitched with Nile-green; and from each shoulder falls a full cap edged with ruching. About the waist is a folded belt of the material. The same fashion could be successfully developed in pale-pink broché China silk. A band of cream-white Honiton lace could be inserted between the upper and lower portions of the skirt, and a Bertha of lace could fall from the top of the bodice. The pattern used in the construction is No. 6499, price 1s. 8d. or 40 cents.

Figure No. 8 D G portrays a sumptuous ball costume made of changeable *satin duchesse* showing shell-pink shot with Nile-green, in conjunction with Venetian-point lace and white satin brocaded with shaded pink arabesque figures. The round-necked body is short and pointed in front, while at the back it lengthens into a graceful train of demi-length. Revers of brocaded satin are adjusted on the fronts, over which is disposed a puffing that is crossed by three bands of dark-green velvet ribbon arranged in bows at the center; the puffing extends to the neck, where it provides a soft finish. Bretelles of lace cross the shoulders and taper to points at the bottom, and the

sleeves are formed of caps of satin underlaid with lace. The front of the skirt is trimmed with several vertical rows of velvet ribbon, each of which is tipped with a square bow. Pompadour silks presenting alternate stripes of colored satin and of white grosgrain decorated with floral printing in Dresden-china colors will make up beautifully in gowns of this description, and pearl passementerie and lace will usually be preferred for decoration. The pattern used in making the costume is No. 6550, which costs 1s. 8d. or 40 cents.

At figure No. 9 D G is depicted a handsome evening gown cut from white crystal Bengaline according to pattern No. 6429, price 1s. 8d. or 40 cents, a trimming of narrow black velvet ribbon and a black velvet crush girdle producing the much admired magpie combination. The four-gored flaring skirt is trimmed at the bottom with two flounces of the material, the upper one being ornamented with three rows of ribbon; and just below the hips this trimming is repeated. The bodice is full, and from the low, round neck falls a ribbon-trimmed Bertha. A ruffled basque-skirt falls below the waist, which is encircled by a girdle. The sleeves are large elbow puffs and are trimmed at the edges with dainty falling frills. The gloves are of white *Suède* stitched with black. White gauze showing floral printings in natural colors and mounted over plain white silk could be similarly made up, and narrow pearl passementerie in which the colors of the material are repeated would supply appropriate decoration.

A deeply pointed, Pompadour bodice made of white India silk figured with pink chené flowers is shown at figure No. 10 D G. It is closely fitted and is trimmed at each side with three straps of ribbon that start from the arm's-eye and side seams and curve to the point at the bottom in front. The neck edge is followed by a frill of Bruges lace that is unusually full over the short puff sleeves. The bodice will match the accompanying skirt. Chinese or Japanese crêpe could be effectively used in developing this style, which is represented by pattern No. 6556, price 1s. or 25 cents.

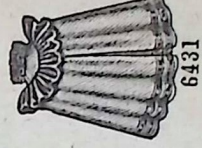
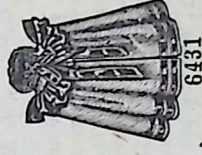
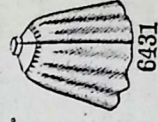
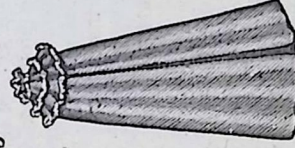
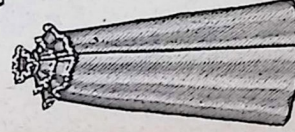
With evening dress may be used a long or a short wrap, at the option of the wearer, the latter style being the dressier and the former more protective. A long circular wrap of graceful design was made of tan broadcloth by pattern No. 6545, which costs 1s. 6d. or 35 cents. It completely envelops the figure and shows a box-plait underfolded at the back. At the neck is a pretty ripple standing collar, and below is a falling ripple collar that laps over a Bertha-bretelle, which suggests a lower ripple collar. The wrap is lined throughout with pale-pink faced cloth. Brocaded silk could be chosen for lining, if preferred to cloth; or Bengaline, plush or velvet could be used for the wrap itself, and fur for the lining.

For a short wrap is shown a handsome cape cut from écu twilled cloth and brown velvet by pattern No. 6431, which costs 1s. 3d. or 30 cents. The cape falls from a round yoke, extending to a little below the hips; and an underfolded box-plait is arranged at the center of the back. Included in the seam joining the yoke and cape is a doubled Bertha frill of velvet that is full all round. The standing collar is concealed by a double box-plaited ruching of *crêpe lisse*, the ends of which are secured with ties of brown velvet ribbon. Two rows of velvet ribbon are applied at the bottom of the cape, which is lined throughout with tan silk brocaded with small flowers in Dresden china colors. Satin, velvet and Bengaline will also be used for capes of this description, and jet may furnish the trimming.

The fashions in gowns described above, though designed especially for evening and dinner wear, will also produce charming wedding dresses, for which cream-white Bengaline and heavy *satin duchesse* are the textiles in greatest demand. Simplicity of adornment being essential above all things in a bridal toilette, either a plain finish or a trimming of rich lace will best meet the demands of good taste.



FIGURE NO. 10 D G.





SPORTS AND PASTIMES.

DANCING.—THIRTEENTH LESSON.

THE CALEDONIANS.

This dance was formerly more popular than the Lancers, but it has lately been somewhat neglected in the best society. A treatise on the graceful art of dancing would, however, be incomplete without a description of this quadrille, to which the popular fancy will doubtless return in time.

The Caledonians consists of five figures and is danced by sets composed of four couples each.

FIRST FIGURE.

This figure is danced twice by the head couples and then twice by the side couples. Each bar consists of two beats of the music. The figure is made up of the following movements: *Wait*, eight bars; *Cross Right Hands Half Round*, four bars; *Cross Left Hands Back*, four bars; *Balance to Partners and Turn*, eight bars; *Ladies' Chain*, eight bars; *Half Promenade*, four bars; and *Half Right and Left*, four bars.

CROSS RIGHT HANDS HALF ROUND.—The head couples advance, and when they meet, the two ladies and two gentlemen respectively join hands, the gentlemen placing their hands above the clasped hands of the ladies. All then take eight steps to the left, thus making a half round during eight counts.

CROSS LEFT HANDS BACK.—The dancers unclasp right hands, join left hands in the same way and take eight steps to the right while counting eight. This brings them back to places.

BALANCE TO PARTNERS AND TURN.—The members of each head couple face each other, and each dancer takes four steps to the right and four back to the left, allowing eight counts to the movement. The gentleman then gives both hands to his partner and turns her completely round (eight counts).

LADIES' CHAIN.—The head ladies advance, joining right hands as they pass each other; and each then gives her left hand to the opposite gentleman, who turns her half round (eight counts). The ladies return to places in the same manner, joining right hands in passing each other, and each giving her left hand to her partner and turning half round with him (eight counts).

HALF PROMENADE.—The members of each head couple join hands, and the couples cross over to the opposite sides, passing each other on the right (eight counts).

HALF RIGHT AND LEFT.—The couples return to places, each lady passing between the members of the opposite couple and touching the opposite lady's hand as she passes her, and partners joining left hands and turning half round to places (eight counts).

SECOND FIGURE.

This figure is danced twice by the heads and then twice by the sides, and includes the following movements: *Wait*, eight bars; *Forward and Back*, four bars; *Forward Again and Salute*, four bars; *All Ladies Balance to the Right*, eight bars; and *All Promenade*, eight bars.

FORWARD AND BACK.—The head couples advance four steps and retire four steps, partners joining hands.

FORWARD AGAIN AND SALUTE.—The head couples advance four steps, salute and return to places.

ALL LADIES BALANCE TO THE RIGHT.—Each lady advances toward the gentleman on her right, taking four steps to the right and four steps to the left; and the gentleman then turns her completely round with both hands and places her at his right hand in the position just vacated by his partner.

ALL PROMENADE.—The four gentlemen promenade round the set with their new partners. When the figure has been danced four times the ladies regain their original partners, each having made a complete circuit of the set.

THIRD FIGURE.

The movements composing this figure, which is danced twice by the heads and then twice by the sides, are as follows: *Wait*, eight

bars; *Forward and Back*, four bars; *Forward and Dos-à-dos*, four bars; *Cross Over, First Couple Inside*, four bars; *Back Again, Second Couple Inside*, four bars; *Balance to Corners*, eight bars; *All Forward to the Center*, four bars; and *All Forward and Turn Partners*, four bars.

FORWARD AND BACK.—The head couples advance four steps and retire to places, counting eight.

FORWARD AND DOS-À-DOS.—The head couples advance, and each gentleman, going to the left of the opposite lady, passes round behind her, back to back, from left to right, and retires to place. Each lady advances with her partner, and after the opposite gentleman has passed round her as described, she retires to place without turning. Sometimes each gentleman turns the opposite lady with both hands instead of performing a *dos-à-dos*.

CROSS OVER, FIRST COUPLE INSIDE; AND BACK AGAIN, SECOND COUPLE INSIDE.—These movements are very simple, the head couples crossing to the opposite sides and then returning to places. In crossing over, the first couple pass between the second gentleman and lady, and in returning they pass outside this couple.

BALANCE TO CORNERS.—Each lady advances four steps to the right, then four to the left, turns the gentleman on her right and returns to place.

ALL FORWARD TO THE CENTER.—All the dancers join hands in a circle, advance four steps toward the center, and then retire to places without unclasping hands.

ALL FORWARD AND TURN PARTNERS.—Hands being still joined, all the dancers again forward four steps and unclasp hands, and each gentleman turns his partner to place.

When the heads perform the third and fourth movements the second time, the second couple cross over between the first and pass back outside; and there is a corresponding change when the sides execute the figure the second time.

FOURTH FIGURE.

This figure is danced twice by the heads and then twice by the sides, and is made up of the following movements: *Wait*, eight bars; *Forward and Back*, four bars; *Forward and Turn Partners*, four bars; *Four Ladies to the Right*, four bars; *Four Gentlemen to the Left*, four bars; *Four Ladies to the Right*, four bars; *Four Gentlemen to the Left*, four bars; and *All Promenade*, eight bars.

FORWARD AND BACK.—After the eight introductory bars of music the head couples join hands and advance and retire four steps.

FORWARD AND TURN PARTNERS.—The couples again advance, and each gentleman swings his partner to place with both hands.

FOUR LADIES TO THE RIGHT.—Each lady turns toward the gentleman on her right, takes four steps to the right and then four to the left, turns the gentleman and takes his former partner's place at his right.

FOUR GENTLEMEN TO THE LEFT.—Each gentleman turns toward the lady on his left, takes four steps to the right and then four to the left, turns the lady and takes her former partner's place at her left. The last two movements are repeated, which brings the original partners together, but on the opposite sides of the set.

ALL PROMENADE.—All the couples promenade once about the set. The repetition of this figure by the heads brings each couple back to its original position; and a similar result is obtained when the sides execute the figure the second time.

FIFTH FIGURE.

The movements of this figure are as follows: *Wait*, eight bars; *First Couple Promenade*, eight bars; *Four Ladies Forward and Back*, four bars; *Four Gentlemen Forward and Back*, four bars; *All Balance to Partners*, four bars; *All Turn Partners*, four bars; *Right and Left Half Round*, eight bars; *Half Promenade to Places and Turn Partners*, eight bars; and *All Chussez Across and Turn at Corners*, eight bars.

FIRST COUPLE PROMENADE.—The first couple promenade entirely round the inside of the set, returning to places (sixteen counts).

FOUR LADIES FORWARD AND BACK.—All the ladies advance toward the center four steps, and then return to places.

FOUR GENTLEMEN FORWARD AND BACK.—Same as the preceding movement.

ALL BALANCE TO PARTNERS, AND ALL TURN PARTNERS.—Partners face each other, take four steps to the right and then four to the left, and swing partners with both hands.

RIGHT AND LEFT HALF ROUND.—Each gentleman faces his partner,

takes her right hand with his right, passes her on the inside, and gives his left hand to the next lady on the right, while his partner gives her left hand to the next gentleman on the left. The dancers pass one another in this way until partners meet half-way round, when they turn each other.

HALF PROMENADE TO PLACES AND TURN PARTNERS.—Partners join hands, promenade to their original positions and turn.

ALL CHASSEZ ACROSS AND TURN AT CORNERS.—Each gentleman and the lady on his left face each other, and the gentleman takes four steps to the right, while the lady takes four to the left. They then turn each other once round with right hands, take four steps back to partners, whom they turn with left hands to places. This figure is danced four times, each couple in turn leading off in the promenade. After the fourth turn of partners after the *chassez*, all salute and return to seats.

THE WALTZ QUADRILLE.

Round-dance quadrilles are the result of a desire for a greater variety of square dances. Formerly there were only three kinds of quadrilles—those now known as the plain quadrille, the lancers, and the caledonians; but as society seemed to tire of these dances, the dancing masters hit upon the plan of introducing the waltz into the square dance, and produced a new quadrille by altering the old figures to meet the requirements of the added element. The waltz movement of each figure is danced around the outer edge of that portion of the floor which is occupied by the set, the dancers practically following the same imaginary line as in *All Promenade* or *Right and Left All Round*. The couples should remain about equal distances apart during the waltz, and should so time their movements that all will be in their original places when the sixteen bars of music allotted to the waltz are ended. The members of one set should be careful not to encroach upon the limits of the adjoining sets, as this would certainly create confusion and lessen the beauty of the dance. The changes from the quadrille movements to the waltz movements are always noted by their preparatory bars of music, which give the dancers ample time in which to take position for the waltz.

WALTZ QUADRILLE, No. 1.

FIRST FIGURE.

This figure is danced once by the heads and once by the sides. It includes the following: *Wait*, eight bars; *Right and Left*, eight bars; *All Waltz*, sixteen bars; *Ladies' Chain*, eight bars; *All Waltz*, sixteen bars.

RIGHT AND LEFT.—The first and second couples cross over, each lady passing between the members of the opposite couple, and each gentleman and the opposite lady touching right hands in passing; after the couples have passed each other, each gentleman gives his left hand to his partner and turns her half round in the opposite couple's place. This occupies four bars, and a repetition of the movement fills the eight bars allowed and brings both couples back to their original positions.

LADIES' CHAIN.—The ladies of the head couples cross over, joining right hands in passing, and then giving left hands to the opposite gentlemen, who turn them half round (four bars). This movement is then repeated in the opposite direction, bringing the ladies back to their partners.

SECOND FIGURE.

This figure is danced twice by the heads and then twice by the sides. It is made up thus: *Wait*, eight bars; *Forward Two*, sixteen bars; *All Waltz*, sixteen bars.

FORWARD TWO.—This consists of (1) *Forward and Back* (four bars), in which the head couples join hands, and advance and retire four steps; (2) *Cross Over, Ladies Inside* (four bars), in which the couples unclasp hands and advance across the set, each lady passing between the members of the opposite couple; (3) *Chassez to Partners* (four bars), in which partners face each other and advance four steps to the right and then four to the left; and (4) *Cross to Places* (four bars), in which the couples cross to their original positions, each lady, as before, passing between the members of the opposite couple.

THIRD FIGURE.

This figure is danced twice by the heads and twice by the sides, the movements being as follows: *Wait*, eight bars; *Forward Four*, four bars; *Forward Again and Change Partners*, four bars; *All Waltz*, sixteen bars.

FORWARD FOUR.—Same as *Forward and Back* in the Caledonians. **FORWARD AGAIN AND CHANGE PARTNERS.**—Each head gentleman gives his hand to his partner, advances four steps and hands her to the opposite gentleman; this effects an exchange of partners, and when the figure is repeated original partners are reunited.

FOURTH FIGURE.

This is danced four times and includes the following movements: *Wait*, eight bars; *All Join Hands and Forward and Back*, four bars; *Turn Partners to Places*, four bars; *All Waltz*, sixteen bars. These movements have already been fully explained.

FIFTH FIGURE.

This is danced once by the heads and once by the sides. The movements are as follows: *Wait*, eight bars; *All Right and Left Half Round*, eight bars; *All Waltz*, sixteen bars; *Forward Two*, sixteen bars; *All Waltz*, sixteen bars. After the sides have danced all salute and take seats.

WALTZ QUADRILLE, No. 2.

FIRST FIGURE.

This figure is danced twice by the heads and twice by the sides. The movements are as follows: *Wait*, eight bars; *Right and Left*, eight bars; *Balance*, eight bars; *Ladies' Chain*, eight bars; *All Waltz*, sixteen bars.

RIGHT AND LEFT.—See first figure of Waltz Quadrille, No. 1.

BALANCE.—The members of each head couple cross hands with each other, with right hands uppermost; and the couples cross to the opposite sides, passing each other on the right (four bars). They return to places in the same way (four bars).

LADIES' CHAIN.—See first figure of Waltz Quadrille, No. 1.

SECOND FIGURE.

This is the same as the second figure of Waltz Quadrille, No. 1.

THIRD FIGURE.

This is executed twice by the heads and then twice by the sides. It includes the following movements: *Wait*, eight bars; *Right Hands Across*, four bars; *Left Hands to Center*, four bars; *Balance to Center*, four bars; *Half Promenade to Opposite Places*, four bars; *All Waltz*, sixteen bars.

RIGHT HANDS ACROSS.—The head couples cross to the opposite places, each lady passing between the members of the opposite couple, and touching the opposite lady's right hand with her right in passing.

LEFT HANDS TO CENTER.—Returning, each lady takes the opposite gentleman's left hand in her left and, retaining it, turns half round so as to give her right hand, crossed over the left, to her partner.

BALANCE TO CENTER.—The four dancers, still joining hands, take one step forward and one backward, and then repeat, thus occupying eight counts. Left hands are then unclasped, and the members of each couple, still joining right hands, half promenade back to the opposite couple's place. When the figure is repeated by the heads the couples regain their original places.

FOURTH FIGURE.

This figure is danced twice by the heads and then twice by the sides. It consists of the following movements: *Wait*, eight bars; *Balance to the Right*, four bars; *Exchange Partners*, four bars; *Ladies' Grand Chain*, eight bars; *All Forward and Back*, four bars; *Turn New Partners to Place*, four bars; *All Waltz*, sixteen bars.

BALANCE TO THE RIGHT.—Each gentleman in the head couples crosses hands with his partner, with the right uppermost, and leads her to the couple on the right.

EXCHANGE PARTNERS.—Each head gentleman leaves his partner with the side gentleman and takes the side lady back to his partner's place.

LADIES' GRAND CHAIN.—This differs from the *Ladies' Chain* in being danced by all the ladies instead of by two. The four ladies advance, cross right hands in the center and make a half turn to the left. They then unclasp right hands, and each gives her left hand to the opposite gentleman and swings half round with him to place. This occupies four bars of the music. When the movement is repeated the ladies regain their original places, still with their new partners.

ALL FORWARD AND BACK, ETC.—The four couples advance four steps and retire four steps, and the gentlemen turn their new partners in their places. All then waltz. It will be seen that after the *Exchange Partners* each lady dances with her new partner through the balance of the figure. When the figure is repeated the ladies regain their original places.

FIFTH FIGURE.

This figure is performed by the heads twice and then by the

sides twice. The movements are as follows: *Wait*, eight bars; *All Right and Left Half Round*, eight bars; *Reverse to Places*, eight bars; *Forward and Back*, four bars; *Forward and Salute*, four bars; *All Ladies to the Right*, eight bars; *All Waltz*, sixteen bars. ALL RIGHT AND LEFT HALF ROUND.—See fifth figure of Waltz Quadrille, No. 1.

REVERSE TO PLACES.—When partners meet they turn each other about, and then all perform the *Right and Left* back to places.

The two following movements are executed only by the heads or sides, as the case may be, and have already been described.

ALL LADIES TO THE RIGHT.—Each lady balances with the gentleman on her right, who turns her with both hands and places her at his right. In this way each lady moves one couple to the right. When the figure is repeated by the head couples each lady is opposite her original position; and when the sides dance the figure twice each lady reaches her original partner. After the waltz in the last repetition of the figure each couple resumes its place, and then all *Right and Left Half Round* (eight bars), and *Reverse to Place and Salute* (eight bars).

THE WALTZ OR GLIDE CALEDONIANS.

This quadrille is a modified form of the Caledonians and will not require further description than a statement of its movements. It consists of only four figures, each of which is danced twice by the

The two menus given below differ in several important particulars from the old-time Thanksgiving bill of fare, and their undoubted wholesomeness should commend them to those wise housewives who desire to make a change for the better in the nature of this annual feast.

MENU NO. 1.

Clear Soup.
Lobster à la Newburgh. *Hot Salted Wafers.*
Roast Turkey. *Cranberry Sauce.*
Potato Croquettes. *Celery.*
Fish Salad.
Russian Jelly. *Apple Pie.* *Squash Pie.*
Bonbons. *Nuts.* *Fresh Fruits.*
Coffee.

Arrange the mixed fruits as a center-piece or divide them into four ornamental groups to grace the table. Salted and browned almonds, filberts or other nuts may be placed in two or more fanciful dishes or may be served in a tiny individual dish at the left of each plate. Bonbons and olives or small pickles are also placed upon the dinner table on Thanksgiving day, but at elegant dinners on other days these dainties are served from a side table.

CLEAR SOUP.—Heat a heaping table-spoonful of butter in a deep saucepan that can be covered, finely sliver a moderately large onion, and drop it into the butter. Stir until the onion is thoroughly browned, and then mix in from a pound and a half to two pounds (according to the richness desired) of finely chopped lean raw beef selected from the round. Add a quart of cold water, stir well, cover the saucepan tightly and place it where it will heat slowly. As soon as the water boils, set it where it can only simmer steadily, and let it cook for three hours. Then strain the soup, return it to the kettle, and add the white and shell of an egg well beaten with half a tea-cupful of cold water, and a bay leaf, if this flavor is liked. Boil the soup for five minutes, and then strain it through a flannel bag that has just been wrung from cold water. This soup may be prepared the day before it is wanted, and heated to boiling point just before serving time.

LOBSTER A LA NEWBURGH.—Cut a pound of freshly boiled or canned lobster into bits half an inch or less square, and add to it a tea-cupful of sherry (remembering that this quantity of sherry contains no more alcohol than a table-spoonful of vanilla) and a tea-cupful of fresh cream. Heat thoroughly, taking care that the fish does not scorch; and then remove, and cool enough of the liquid to moisten a heaping table-spoonful of corn-starch or rice flour. When this paste is perfectly smooth add it to the lobster, with half a tea-spoonful of salt and as much cayenne as can be heaped on the point of a pen-knife, or half a salt-spoonful of paprika. Many tastes like a grating or two of nutmeg or a hint of mace.

HOT SALTED WAFERS.—Salted wafers may be found at any

heads and twice by the sides. A reference to the description of the plain Caledonians will make all the figures perfectly intelligible.

FIRST FIGURE.

Wait, eight bars; *Right Hands Across*, four bars; *Left Hands Back*, four bars; *Balance to Partners and Turn*, eight bars; *All Waltz*, sixteen bars.

SECOND FIGURE.

Wait, eight bars; *Forward and Back*, four bars; *Forward and Salute*, four bars; *All Waltz*, sixteen bars.

THIRD FIGURE.

Wait, eight bars; *Forward and Back*, four bars; *Forward and Dos-à-dos*, four bars; *All Balance to Corners*, eight bars; *All Waltz*, sixteen bars.

FOURTH FIGURE.

Wait, eight bars; *First Couple Promenade*, eight bars; *Four Ladies Forward and Back*, four bars; *Four Gentlemen Forward and Back*, four bars; *All Balance to Partners*, eight bars; *All Waltz*, sixteen bars. The second, third and fourth couples promenade in turn when the figure is repeated.

TERMSHORE.

TWO MENUS FOR A THANKSGIVING DINNER.

first-class grocery, and need only be heated in the oven until crisp, to become an attractive delicacy.

ROAST TURKEY.—Wash, singe and draw a plump young turkey, rub it with salt and pepper inside and out, and stuff it with tender bread-crumbs moistened only with melted butter or fat drawn from the fowl. The fat gives a better flavor and may be quickly melted. To a bowlful of crumbs add a tea-spoonful of thyme or sweet marjoram, or both, a salt-spoonful of pepper and a tea-spoonful of salt. Mix the filling well, and after it has been pressed under the loose skin and into the body, skewer the fowl, draw the legs firmly against the body, fold the wings under the back, and tie all firmly to position with plenty of clean cotton cord. Now grease the turkey well with butter, olive-oil or the like, dredge with flour, and place it on a trivet in a hot oven to sear quickly that its juices may not escape during the roasting proper. When the skin is well seared, lessen the heat, and baste the fowl frequently from a pint of hot water turned into the pan as soon as the flour upon the turkey has been nicely browned. An eight-pound turkey should be allowed three hours in a moderate oven, and it may be dredged with flour a second time about an hour before it is to be served. In the meantime boil the giblets in a little salted water, and when they are done, remove them from the saucepan, chop fine, and return to the water in which they were boiled. After the turkey has been lifted to a hot platter, turn the giblets and water into the roasting pan and let the gravy boil. The flour that has been basted from the turkey will usually make the gravy thick enough, but if this is insufficient, dredge browned flour into the pan until the gravy is creamy as it boils up; it will then be ready to serve. The roasting turkey will, as a rule, impart sufficient seasoning to the gravy, but more may be added if necessary.

CRANBERRY SAUCE.—The easiest method of cooking this appetizing and wholesome fruit is the best. Wash a quart of sound cranberries, place them in a granite saucepan, and add two tea-cupfuls or a little less of granulated sugar and a tea-cupful of cold water. As soon as the water begins to boil, cover the saucepan, taking note of the time; and when the berries have boiled continuously for exactly ten minutes, remove the scum and turn them into a wet earthenware mould, where they will soon form a jelly. The dish will be more attractive in appearance if the berries are strained into the mould, but its flavor and wholesomeness are lessened by removing the skins. If a sauce is preferred to a jelly, add another tea-cupful of water at the beginning and a little less sugar. Late in the season cranberries are riper and require less sugar.

POTATO CROQUETTES.—To four tea-cupfuls of finely mashed hot potatoes add two table-spoonfuls of sweet cream or milk, a table-spoonful of salt, a salt-spoonful of white pepper and a hint of red pepper. Mix well, beat the potatoes until light, and when they have cooled a little, add the thoroughly whipped yolks of two eggs. Shape the mass into oblong or pear-shaped croquettes, roll them in

fine bread-crumbs, dip them in beaten eggs, and again roll in crumbs. Fry at once until of a fine brown hue in smoking hot lard. The croquettes may be rendered more dainty by rubbing the potato mixture through a sieve before adding the eggs; and their flavor may be improved to some tastes by putting in a table-spoonful of chopped parsley, a few drops of onion juice or four or five gratings of nutmeg with the egg. Indeed, those who like French flavorings use all three of these seasonings. Short, leafless stalks of parsley thrust into pear-shaped croquettes after the manner of stems will render them very ornamental.

FISH SALAD.—Wrap in a fresh cloth a pound of solid fish (halibut preferred), and boil it for ten minutes in salted water. Canned or fresh salmon of the beefsteak variety will make a very good salad. Remove the bones, pick the fish into fine bits while hot, turn over it two table-spoonfuls of oil mixed with a table-spoonful of vinegar or half a table-spoonful of lemon juice, and set away in a cold place. When about to serve, chop a head of white celery until the pieces are about the size of buck-shot, and stir it into the fish. Arrange crisp white leaves of lettuce in cup shapes on a platter, using one or two leaves for each; then lay a spoonful of the mixture in each cup, and pour over it a spoonful of mayonnaise. If lettuce cannot be procured, arrange the salad in a salad-bowl with two heads, not bunches, of celery, garnishing with celery tips, sliced pickles, olives or beets, capers or quartered slices of lemon. "Water thins" or small slices of brown bread are liked with fish salad.

RUSSIAN JELLY.—Soak half a box of gelatine for half an hour in a tea-cupful of cold water, and then melt it by adding a cupful of boiling water, stirring until the whole is dissolved. Now add a cupful and a half of sugar, one of lemon juice, and three table-spoonfuls of sherry or one of rum. Allow the preparation to cool, and when it has almost stiffened, beat it until frothy, and turn it into moulds wet with cold water. Just before serving ornament the jelly with preserved or candied cherries or any soft confection. If liquor or wine is not approved of, shavings from the outer rind of a lemon and a few bits of stick cinnamon may be boiled for ten minutes in the water that is to melt the gelatine.

COFFEE.—The best coffee is made with a filter. If really black coffee is desired, use two heaping table-spoonfuls of finely ground coffee to each large coffee-cupful of freshly boiled water. Wet the strainer in cold water before adding the coffee, pour the boiling water slowly upon the coffee, and leave the pot over the heat while the water is finding its way through the fine grains and absorbing their flavor. When all the liquid has dripped through, the coffee is done and should be served at once.

MENU NO. 2.

Cream of Salmon Soup.

Escalloped Oysters.

Steamed Fowl. Jelly Sauce.

Potato Roulettes.

Green-Corn Pudding.

Water-Cress and Walnut Salad.

Celery with Grated Cheese. Hot Crisped Crackers.

Timbales, with Preserved Fruit or Clotted or Devonshire Cream.

Nuts. Bonbons. Fresh Fruits.

Coffee.

CREAM OF SALMON SOUP.—Melt a table-spoonful of butter in a saucepan, and in it cook thoroughly, but without browning, a heaping table-spoonful of flour. When the butter has bubbled for five minutes, being stirred continuously, add slowly a quart of boiling sweet milk, and be sure there are no lumps in the mixture. Then put in a heaping table-spoonful of cooked salmon that has been pounded and put through a sieve, together with a level teaspoonful of salt and a salt-spoonful of white pepper or paprika. Be sure the ingredients are thoroughly blended. If a richer seasoning is desired, first boil a bay leaf and a slice of onion in the milk for five minutes, and then remove them. To make a very fine soup, stir in the thoroughly beaten yolks of two eggs just before serving. Offer with the soup stick bread, finger rolls or ordinary white bread.

ESCALLOPED OYSTERS.—To a solid quart of oysters allow half a pint of fine, lightly browned bread-crumbs, or the same quantity of cracker-crumbs or cracker meal. Place the oysters in a colander, and while they are draining, mix the crumbs thoroughly with a heaping tea-spoonful of salt, or less if the oysters are uncommonly briny, and also a salt-spoonful of pepper and a few gratings of nutmeg or half a tea-spoonful of celery salt. Butter a three-pint wide baking dish, and in it arrange a layer of oysters, dipping each one in the crumbs; then sprinkle over the oysters a table-spoonful of butter cut into bits. Arrange two more layers of oysters in the same way, using three table-spoonfuls of butter altogether, and dividing it so that there will be a few extra crumbs for the top layer. Sprinkle the dish with crumbs and bake for

twenty-five or thirty minutes in a hot oven. Those who like the "Newburgh flavoring" turn over the oysters a small glassful of sherry before adding the final sifting of crumbs. This dish may be arranged some hours before it is to go into the oven.

STEAMED FOWL.—A chicken is more tender than a fowl and is to be preferred for light cooking; but a fat fowl a year or two old has a richer and finer flavor, and, if steamed properly, will be perfectly tender. Select a fowl that weighs five or more pounds, singe and wash it, draw it carefully, and wipe it dry inside and out. Rub it within and without with salt and pepper, place an onion and a bay leaf inside, and tie the fowl into shape the same as for roasting. Then flour a towel, and wrap it about the fowl, pinning closely. Lay the chicken back downward in a steamer, and allow it to cook continuously for from two to three hours, according to its age and size. If properly steamed, it will be superior in taste to a roasted chicken. If preferred, bread sauce may be used in place of the one here selected, in which case cranberry jam or jelly, grape jelly or peach plums should be served as a relish.

JELLY SAUCE.—Turn a glassful of tender currant or grape jelly out upon a deep plate, and beat it to a foam. Then add a level tea-spoonful of dry mustard and a salt-spoonful of salt, and beat again thoroughly. Serve in a bowl, glass dish or sauce-boat.

POTATO ROULETTES.—These are the same as potato cro-

quettes, with the addition of a tea-spoonful of sweet marjoram or thyme. If fried roulettes or croquettes are not liked, they may be arranged in a mound upon a flat vegetable dish, and then brushed with egg, dredged with crumbs and baked to a light-brown in the oven.

GREEN-CORN PUDDING.—Chop one can or ten ears of lightly boiled evergreen corn until each kernel has been divided into about four pieces, and add a heaping tea-spoonful of sugar, a level tea-spoonful of salt, a salt-spoonful of white pepper, a pint of milk, a table-spoonful of melted butter and three beaten eggs. Mix all well together, pour the preparation into a buttered dish that can go to table, cover, and bake in a moderate oven for about forty minutes, taking off the cover ten minutes before removing from the oven.

WATER-CRESS AND WALNUT SALAD.—Crack thirty walnuts and remove their meats as nearly as possible in unbroken halves. Squeeze over them the juice of one large or two small lemons, and leave them for several hours, or for a day if convenient. Just before dinner pick over in a cool place a full pint of water-cress, wash it carefully, and drain it on a napkin. At the last moment drench the cress with French dressing, spread the nuts over it, give them also a generous sprinkling of the dressing, and serve.

CELERY WITH GRATED CHEESE.—Serve crisp white celery neatly upon a long, low dish, and ornament it with bits of ice. The cheese should be finely grated, unless it is cream cheese packed in a jar. Grated cheese should be heaped upon a pretty dish and served with a spoon upon the plate of each guest who desires it. The celery is dipped into the cheese and bitten off.

HOT CRISPED CRACKERS.—Thin wafers or crackers should be toasted for three minutes in a hot oven. If Boston crackers are preferred, split them, arrange the halves rough side up on a plate, lay a bit of butter on each, and brown them in the oven.

TIMBALES.—Preparations bearing this name may be made of fish, flesh, fowl or vegetables or may be used for dessert. Those here presented are of the last-named variety. For six timbales, beat the yolks of four eggs to a cream and add gradually three table-spoonfuls of sugar. Mix three table-spoonfuls of flour with four of milk, beating out all lumps; grate in the yellow portion of a lemon rind, and then add the juice of the lemon and the sweetened eggs. Have ready the stiffly beaten whites of the eggs, stir them into the mixture, and divide the latter among six buttered cups or moulds. Sprinkle or dredge with sugar, set the cups in a pan, and pour hot water about them to reach almost to their tops. Cover with a pan or a sheet of thick paper, bake in a hot oven for from twenty-five to thirty minutes, turn out upon individual plates, and serve hot with a hot liquid sauce, which may be flavored with lemon, wine, brandy or Jamaica rum.

CLOTTED OR DEVONSHIRE CREAM.—When preserved small fruits are not served with the timbales, clotted cream will be their usual accompaniment. Place three or four quarts of new milk in a deep pan or wide tin pail that is of such a size that the milk will be quite deep. This quantity will make enough cream for a bountiful serving, as it is so rich that very little can be eaten at a time. Set the milk over the fire where it cannot burn (an asbestos griddle affords perfect protection against scorching), and allow it to reach the boiling point. Remove it from the stove as soon as boiling really commences, and set it in a cold place for a day, when its velvety cream may be taken off.

These two menus include neither mince-pies nor spiced and heavily fruited puddings, nor are there ices to chill the digestive apparatus and retard its efforts.

THE DELSARTE SYSTEM OF PHYSICAL CULTURE.

TWENTIETH PAPER.

SPECIAL GESTURES OF THE HAND.—CONCLUDED.

Gestures of distributing, of which there are five, follow naturally after those indicating possession.

First.—*Simple Distribution.*—The hand pendent, with the palm

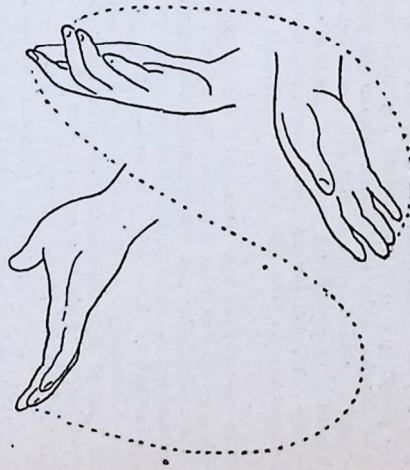


FIGURE NO. 357.

the palm faces forward, the rim being still upward. (See figure No. 356.)

Note.—When it is desirable to continue the action of distribution, either in the movement just described or in those which follow, simply move the hand intelligently from side to side.

Second.—*Gracious or Courteous Distribution.*—The hand

pendent, with the rim upward, rises inward until the palm faces the body, rim upward, and then passes outward with a gracious curve, the palm facing upward level with the wrist, as shown at figure No. 357.

Third.—*Authoritative Distribution.*—The hand pendent, with the palm downward, rises inward with the palm downward level with the wrist, and then passes outward in the same position with an authoritative gesture of distribution. (Refer to figure No. 358.)

Fourth.—*Demonstrative Distribution.*—The hand pendent, with the palm downward, rises inward with the palm facing forward and the finger tips upward, and then passes outward with a demonstrative action, until the palm faces forward and the rim is turned upward, as illustrated at figure No. 359.

Fifth.—*Resigned or Surrendering Distribution.*—The hand pendent, with the palm downward, pivots inward until the palm faces the body, with the fingers pointed upward, and then passes outward with a distributive action, with the palm facing forward and the finger tips pointing downward, as indicated at figure No. 360.

Next come gestures of declaration or revelation, four in number.

First.—*Simple Impersonal Revelation or Declaration.*—If this gesture is revelatory, the movement unfolds evenly, but if it is declarative, the outward action is emphasized. The hand pendent, with the rim upward, rises and passes outward until the palm faces forward and the rim is turned upward, as at figure No. 361.

Second.—*Personal Declaration or Revelation.*—In this gesture the

emphasis is upon the inward action. The hand pendent, with the palm downward, turns inward until the finger tips and palm face the body, and then passes outward until the palm faces forward, with the rim upward. (Refer to figure No. 362.)

Third.—*Impersonal Demonstrative, Interrogative or Suspensive Declaration.*—When this gesture is interrogative or demonstrative, emphasis is placed upon the final action; when suspensive, the gesture unfolds evenly. The hand pendent, with the rim upward, rises upward and outward until the palm faces upward, as shown at figure No. 363.

Fourth.—*Personal Demonstrative, Interrogative or Suspensive Declaration.*—Here the emphasis is placed upon the inward action toward the actor or speaker. The hand pendent, with the palm downward, rises and moves inward until the palm faces the body, rim upward, level with the wrist, and then passes outward with the palm upward, as at figure No. 364.

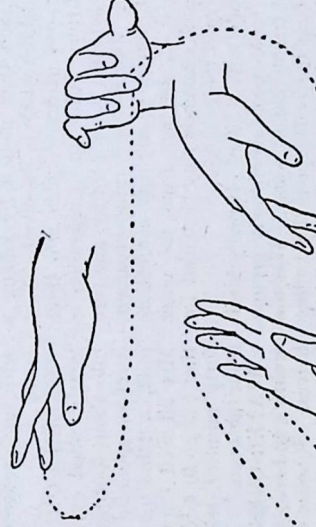


FIGURE NO. 358.

Finally we have gestures of self-examination, three in number. These gestures are reflective in nature, in which the eye unconsciously seeks the palm, and the hand mechanically unfolds to the expression of the thought.

First.—*Simple or Positive Self-Examination.*—The hand pendent, with the rim upward, pivots round until the

palm faces upward level with the wrist, and then rises and rests suspended inward, with the palm and the tips of the fingers facing the body. (See figure No. 365.)

Second.—*Open or Demonstrative Self-Examination.*—The hand pendent,



FIGURE NO. 361.

FIGURE NO. 360.

with the rim upward, pivots upward and rests suspended, with the palm facing upward level with the wrist, as shown at figure No. 366.

Third.—*Secretive or Interrogative Self-Examination.*—The hand pendent, with the palm downward, pivots upward until the palm faces the body, with the finger tips upward. (Refer to figure No. 367.)

Many of the gestures described may be given with both hands when the occasion or sentiment is sufficiently strong to warrant or require it.



FIGURE NO. 362.

This seeming digression from the subject of combining the attitudes of different members may have appeared unnecessary and, perhaps, monotonous to the unreflecting student; but a careful practice of the different gestures of the hand, which have been so minutely described in this and the last

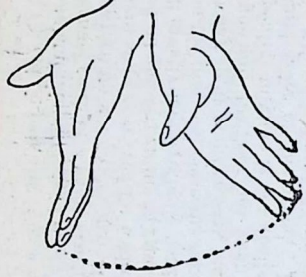


FIGURE NO. 363.

three lessons, cannot but be of great benefit to anyone who desires to master the art of gesticulation. We frequently hear the remark, "I never know what to do with my hands; they always seem to be in the way." The series of gestures here given are designed to instruct the learner in the proper use of these unruly members, by teaching

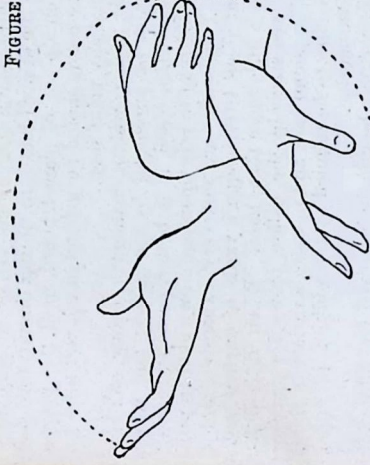


FIGURE NO. 364.

the way." The series of gestures here given are designed to instruct the learner in the proper use of these unruly members, by teaching

them the delicate little movements known as conversational gestures, which are entirely distinct from the broader arm actions and very much more difficult of accomplishment, but which are exceedingly expressive when used judiciously, lend-



FIGURE NO. 366.

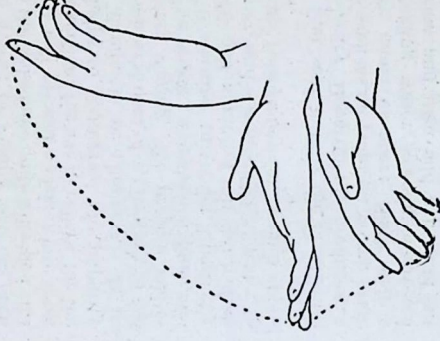


FIGURE NO. 365.

ing both force and individuality to the language they accompany. Our next lesson will treat of the expressive attitudes of the body in its entire combination.



FIGURE NO. 367.

ELEANOR GEORGEN.

HOUSEHOLD RENOVATION.—No. 2.

CLEANSING WALL-PAPER.—KALSOMINING AND WHITEWASHING.—TREATMENT OF FLOORS.

In the preceding paper explicit instructions were given for papering a room, including both the ceiling and the side walls; but there are doubtless many housekeepers who are in search of a reliable method of cleaning or freshening paper that is not sufficiently soiled to need removal. The walls of rooms in which kerosene lamps or oil or gasoline stoves are used are often rendered dingy-looking by the accumulation of smoke upon them, and this grime may be largely removed and the paper rendered very presentable, if not quite like new.

There are two methods of cleansing wall-paper, and we will first describe the simpler one, for which the only requisites are a broom and plenty of old, soft Canton flannel. If Canton flannel is not at hand, any soft cloth, such as old muslin or calico, may be made to answer the purpose. Cut a piece of flannel the proper size, and fold it neatly over the bushy part of the broom, fastening the ends securely about the small part where the broom joins the handle.

Begin on the ceiling and, with long, even strokes, pass the broom along one width of the paper, beginning at one wall and holding the broom steadily against the paper until the opposite wall is reached. If the ceiling is badly smoked, that part of the cloth which comes in contact with it will be much soiled. Unpin the cloth and change it, either turning the other side out, or else placing another part of the cloth over the end of the broom. Then place the broom on a new width of the ceiling, and pass it back to the opposite wall, being careful to hold it firmly against the paper all the while.

Proceed thus until the entire ceiling has been treated, changing the cloth on the broom as often as it becomes soiled. After the ceiling has been cleansed, begin at one corner of the room and brush the side walls in the same way, making each stroke straight downward from ceiling to base-board. If the broom is continually held firmly against the paper and the cloth is frequently changed, this operation will remove all the dust and soot and will render the paper practically as fresh as it was when new.

The other method is highly approved by some excellent housekeepers, although it is much more troublesome than the process just described, and produces no better results. Procure a quantity of stale bread at least two days old, and split each loaf down the center, leaving the top crust on one half and the bottom crust on the

other. Pass the cut side of one of these halves over a width of the ceiling exactly as directed for the broom; and as soon as the crumb becomes soiled, cut away an inch or so of the bread, and apply the fresh surface. When the first half has all been used, take another and treat it in the same way; and so continue until all the paper has been cleansed. The number of loaves required will depend on the size of the room and the condition of the paper.

After the smoke and dust have been brushed away by either of the processes just described, remove all grease spots by laying blotting-paper over them and placing a hot flat-iron against the blotting-paper until the latter has absorbed the grease. It may be necessary to repeat this operation several times before all the grease disappears, especially if the stains are of long standing and the grease has soaked into the plaster. The most obstinate grease spots will disappear, however, if the treatment is persevered in.

Really artistic wall-papers may now be purchased at such reasonable prices that most people prefer papering to kalsomining, even when economy is the chief object to be considered. Some housekeepers, however, greatly admire a kalsomined wall and decidedly favor this means of freshening their rooms; and for their benefit we offer the following reliable directions for kalsomining. In the first place, all cracks in the walls should be filled with a paste formed of plaster of Paris and water, which should be worked well in and smoothed over with a small trowel or an old case-knife. The surface upon which the kalsomine is to be applied should be perfectly smooth and clean.

Kalsomine is composed of zinc-white mixed with water and glue sizing, the usual proportion being about a quarter of a pound of white glue to eight pounds of zinc-white, with sufficient water to render the mixture of the proper consistency. Place the glue in water the night before it is to be used, and next morning, after it has soaked for at least twelve hours, strain it carefully and place it in a tin pail set in a kettle of boiling water. The glue would melt sooner if the pail were placed directly upon the stove, but there would then be danger of its scorching, which would ruin the whole mixture. When the glue is melted, stir in the zinc-white and enough water to make the liquid the consistency of cream.

KALSOMINING AND WHITEWASHING.

Kalsomine may be applied with any brush of proper shape, from an expensive kalsomine brush to an ordinary whitewash brush. A good whitewash brush with long, thick hair will do very nicely. Stir the kalsomine frequently, and dip the brush often, but only deep enough to take up as much of the liquid as the hair can carry without dripping. Kalsomine may be tinted to suit the fancy by using Spanish-brown, indigo, yellow-ochre or chrome-yellow. Squeeze the color through a bag into the water, and stir until the desired shade is reached. When a wall or ceiling that has been much smoked is to be treated, give the kalsomine quite a decided tint by adding indigo. When applied it will present a clear white tone.

Whitewash made with lime is excellent for use in cellars, for the lime, being a good disinfectant, helps to counteract any impurity of the atmosphere arising from dampness or closeness. It is, therefore, a good plan to apply a liberal coat of whitewash to the walls and ceiling of the cellar every Spring. To prepare whitewash for this purpose, pour boiling water on unslacked lime, and stir the lime occasionally while it is slacking to render it perfectly smooth. To one peck of lime add half a pint of salt and half an ounce of indigo dissolved in water, and stir in sufficient water to render the whitewash of the proper consistency for smooth applications.

The following recipe, which is that sent out by the Lighthouse Board of the United States Treasury Department, produces a whitewash that answers nearly as well as oil paint on wood, brick or stone, and is, of course, very much cheaper: Slack half a bushel of unslacked lime with boiling water, keeping it covered during the process. Strain the lime, and then add a peck of salt dissolved in warm water, three pounds of ground rice that has been put in boiling water and boiled to a thin paste, half a pound of powdered Spanish whiting, and a pound of clear glue that has been dissolved in warm water. Stir thoroughly, and let the mixture stand for several days. Keep the whitewash in a kettle or portable furnace, and apply it as hot as possible with a paint or whitewash brush.

All floors that are not entirely covered with carpet need some

special treatment suited to the uses of the rooms. A bare kitchen floor should be either painted, oiled or varnished, for this treatment will not only greatly improve the appearance of the room, but will also materially lessen the labor of keeping the floor clean.

TREATMENT OF FLOORS.

A plain painted, oiled or varnished floor can be wiped up with a flannel cloth and clear water, without soap, in a quarter of the time required to scrub a plain bare floor.

For an ordinary soft pine floor the best housekeepers advise several coats of good floor paint, such as may be obtained ready mixed in any paint shop. This paint may be had in any color, and it is usually put up in quart and gallon cans, so that there is no necessity for purchasing much more than the exact quantity required for the desired number of coats. In painting a floor, always use the brush lengthwise of the boards, making long, even strokes. It is impossible to produce a smooth surface with crosswise strokes. Three coats of paint are none too many for a new floor, and ample time should be allowed for each coat to dry before the next is applied. After the kitchen floor has once been thoroughly painted, one coat every Spring will keep it in excellent condition.

It must be borne in mind that hot soap-suds, and washing compounds that contain lye or its equivalent are very injurious to paint, and should only be used on painted surfaces when absolutely necessary. Warm, soft water, a brush and a flannel cloth are sufficient to clean any painted floor, unless an unusually serious grease spot needs attention, in which case a little soap may be rubbed on the brush and the spot lightly scrubbed until the grease disappears. If a painted floor is always cleansed with proper care, it will remain fresh and bright at least twice as long as it would if soap-suds were regularly used.

Stains of various kinds are always to be preferred to paint for hard wood, but it is rather difficult to use them with entire success on soft wood. However, if the directions given below are carefully followed, even soft pine may be satisfactorily stained.

For kitchen floors many housekeepers prefer the old spruce stain, which is prepared thus: The evening before the stain is to be used, place four ounces of light-colored glue in a quart of cold water in a tin bucket, and let it soak all night. Next morning set the bucket in a pan of boiling water on the stove, and when the glue is heated, strain it through a coarse sieve or cloth, and then add about three pounds of spruce-yellow paint. Stir the preparation thoroughly, and if it seems too thick to apply easily, add enough hot water to produce the proper consistency. Apply the stain while hot, allow the floor to dry thoroughly, and then lay on one coat of a finish composed of turpentine and linseed oil in equal parts, using a brush or a clean woollen cloth.

Grease spots will not show on a floor prepared in this way, and dust may be wiped up with a damp cloth. At least once a month

the floor should be brushed over with a mixture of two parts of turpentine and one of linseed oil. This should be lightly applied with a flannel cloth or a paint-brush, and the superfluous oil should then be wiped up with a dry flannel cloth.

If a light stain is desired for a kitchen floor, use only the mixture of linseed oil and turpentine in equal parts, applying several coats. This will greatly improve both hard and soft wood floors. After laying on the first coat close the room tightly to exclude all dust; the next day apply another coat, and close the room as before; and so continue until the floor has been sufficiently treated. The oil-and-turpentine mixture is not really a stain, as it merely deepens the natural color of the wood. It may easily be darkened by adding burnt-umber, burnt-sienna and chrome-yellow in such proportions as to produce the desired hue. In tinting the mixture test it by applying a little on a piece of planed board, until the proper shade is obtained. The colors should be ground in oil, and may be procured in small cans at any paint shop.

Stains of many kinds, such as walnut, mahogany, ebony, oak and old English oak, may now be purchased by the gallon; and when it is desired to imitate a certain wood, it is better, perhaps, to buy the stain already prepared than to rely upon one's own skill to produce the proper tint. These stains are not very expensive, and a quart is enough to treat about twelve square yards of surface, soft wood usually requiring a little more than hard. When it is difficult to obtain ready-mixed stains by the gallon, pastes for making them may be procured in pound cans and in quite a variety of tints. These pastes merely require to be thinned by the addition of equal parts of boiled oil and turpentine.

The appearance of a floor may be greatly improved by filling all nail holes and large cracks with putty before applying the stain. In a floor that is properly laid the cracks are narrow, and rather ornamental than otherwise; but when the boards are carelessly fitted or are not thoroughly seasoned when used, the cracks are certain to become unsightly-looking, and should be neatly filled. The putty should be perfectly soft and smooth and should never be allowed to extend upon the wood beyond the crevices or cracks. All disfiguring marks should be removed from the floor if possible. To erase paint spots, pour a little turpentine upon them and let it remain until the paint has softened, when it may easily be scraped from the surface of the wood.

After the spots have been removed, carefully wipe off all dust with a damp cloth; and when the floor has thoroughly dried, apply the stain, using either a brush or a flannel cloth, and always rubbing with the grain of the wood. Take two or three boards at a time, according to their width, and finish them without stopping. If this is not done, it will be almost impossible to give the floor an even tint. Apply one or more coats of the stain, according to the depth of color desired, and keep the room closed until the floor has dried, when it will be ready for polishing.

A thin coat of hard-oil varnish produces a very pretty finish, but the rather laborious process of polishing with wax yields much more satisfactory results. Whether the floor is varnished or waxed, care must be taken to preserve it from scratches. A hard-oil finish that is really a light varnish, may be obtained in many painters' supply shops, being sold in two shades. The white, which is the more expensive, is only suitable for very light woods; and the colored, which is not as dark as ordinary varnish, may be used on all medium and dark woods. One thin coat of this varnish evenly applied lengthwise of the boards will be sufficient to impart a fine polish, which with proper care, will be reasonably durable.

Wax for polishing floors may be purchased ready for use, or it may be prepared at home in the following way: To a pound of clean beeswax allow three pints of turpentine. Cut the wax into small pieces, place it in a pan set in another of hot water, and allow it to melt. Then pour it into the turpentine, stirring vigorously until the two ingredients are thoroughly blended. Place some of the wax on a clean flannel cloth and rub it on the floor, taking one board at a time and rubbing lengthwise; and proceed thus until the entire floor has been waxed. Then cover a heavy brush with flannel and with it rub the floor until it is perfectly smooth and glossy. A heavily weighted brush with a handle is made especially for the purpose, but a piece of flannel in the hands of one who is strong enough to use it properly is just as good.

A waxed floor requires about the same care as a varnished one, but it has the advantage that it may be more quickly freshened. Varnish must have time to dry, but with waxing the work is finished when the floor assumes the proper polish. It is usually the case that some parts of a floor are subjected to much more wear than others, and whenever possible small rugs should be placed at these points to protect the floor. When the polish has worn off in spots, it is only necessary to warm the wax, apply a little with the flannel to the bare places, and then polish in the usual way. If these small spots are carefully attended to, the floor will not be likely to require a complete polishing oftener than once or twice a year.

M. M. M.

MODERN LACE-MAKING.

PLASTRON OR BIB IN MODERN LACE.

FIGURE NO. 1.—This very pretty plastron or bib—it may be used for either—is made of fine braid and net, and includes the Modern

engraving was made is exquisitely fine, all of the details just mentioned having been carried out in the daintiest manner possible. When the center portion is ready, baste it to the paper pattern, slipping its edges under the inner line of the border, and then fasten the two together neatly and invisibly.

In filling in the border spaces "spiders" and Brussels point stitches may be alternately used; or any other variety of stitches known to the worker or that may be originated or discovered by her may be substituted. This part of the work may be an entirely individual matter.

As a bib this is one of the daintiest additions in lace that can be made to an infant's or child's wardrobe.

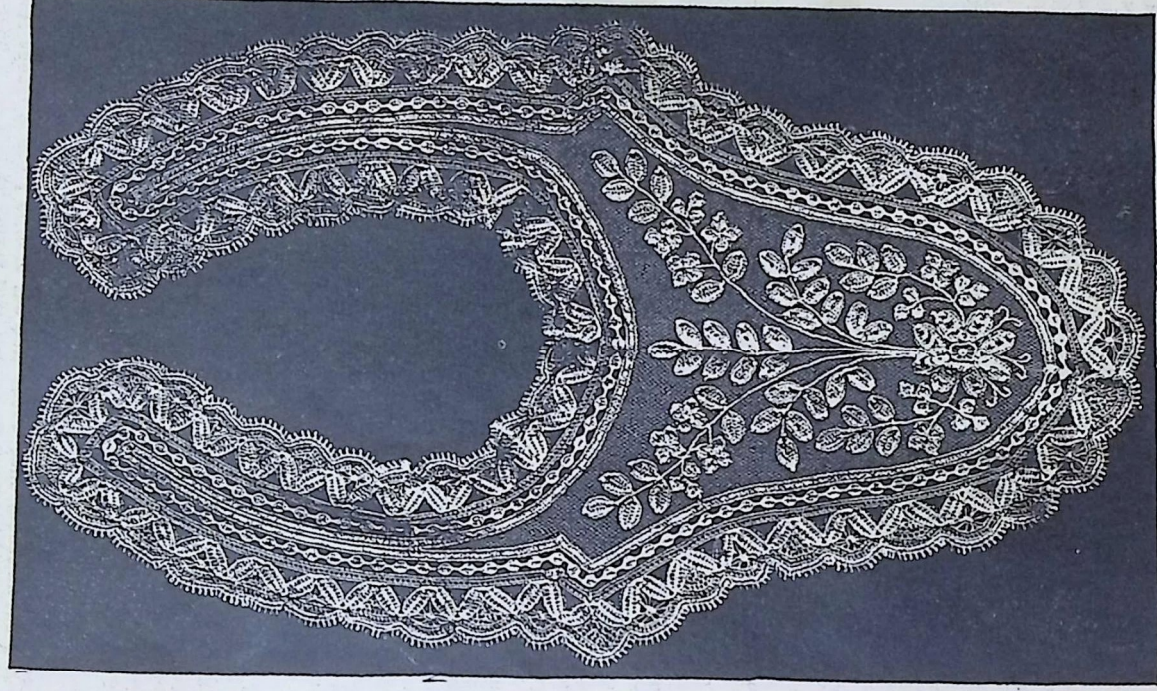


FIGURE NO. 1.—PLASTRON OR BIB IN MODERN LACE.

CORNER FOR A TABLE-SQUARE IN MODERN LACE.

FIGURE NO. 2.—While of necessity the design here shown is very much reduced in size, it is so clear of outline that the clever worker may enlarge it to any size required with little or no difficulty. The design is suitable for point, Honiton or Battenberg braids, and, according to the braid selected, the cording may not only be used for table-squares, but for a variety of other articles, such as doileys, mats, handkerchiefs, scarfs, etc. The filling-in stitches may be of any variety that suits the braid or the

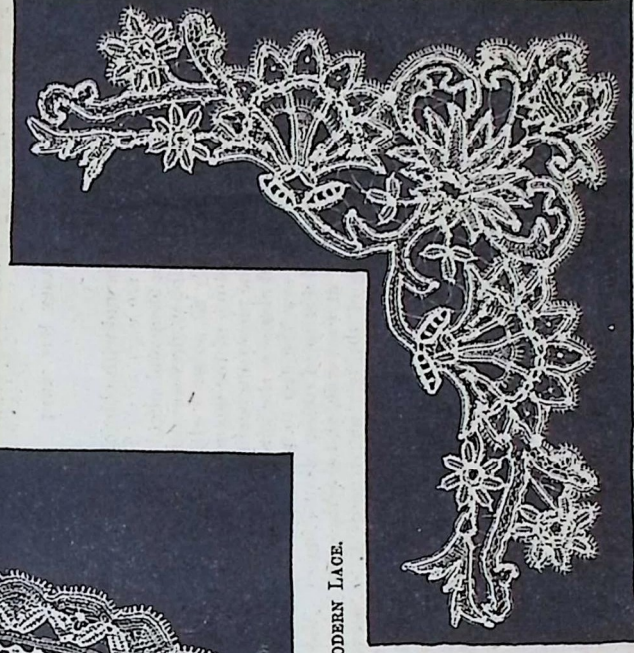


FIGURE NO. 2.—CORNER FOR A TABLE-SQUARE IN MODERN LACE.

Lace method and appliqué work in its construction. It may be made as large or as small as desired, according to the purpose for which it is intended and the size of the individual who is to wear it. Cut a stiff paper pattern of the shape shown by the engraving and of the size required; arrange upon its edges the lace-braid design seen in the picture, and neatly join the braid by the necessary sewing stitches and the fancy filling-in stitches. Then upon a piece of fine net made to fit the space enclosed by the border (see engraving) appliqué the design illustrated, using fine cord, sections of fine Honiton or point braid, and a close over-and-over stitch to outline stems, blossoms and tendrils. The plastron from which this effect is added to the edge after the design is completed.

A fine picot braid which produces a dainty

CROCHETING.—No. 32.

ABBREVIATIONS USED IN CROCHETING.

l.—Loop.
ch. st.—Chain stitch.
s. c.—Single crochet.
d. c.—Double crochet.
h. d. c.—Half-double crochet.
tr. c.—Treble crochet.
p.—Picot.
sl. st.—Slip stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

* Stars or asterisks mean, as mentioned wherever they occur, that the details given between them are to be repeated as many times as directed before going on with the details which follow the next *. As an example: * 6 ch., 1 s. c. in the next space and repeat twice more from * or last *, means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

GLASS TOILET-TABLE BOX AND BOTTLE, WITH CROCHETED DECORATION.

FIGURES NOS. 1 AND 2.—This very dainty box for my lady's

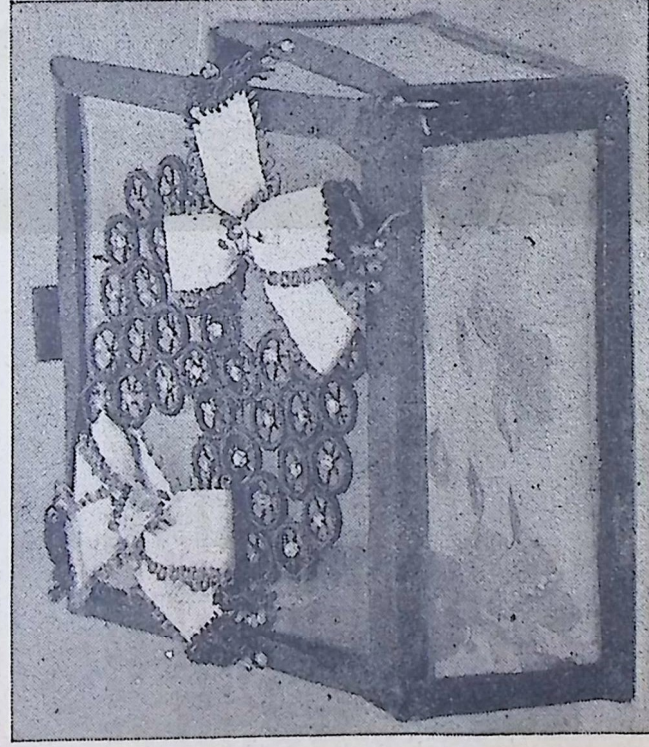


FIGURE NO. 1.—GLASS TOILET-TABLE BOX, WITH CROCHETED DECORATION.

toilet-table is made of glass and bound with old-gold satin ribbon. The top and bottom of the box are each about 7 inches square, while the sides are each 3 inches deep and about 7 inches long. Bind each piece of glass with the ribbon, drawing it tightly over the corners, and fasten it there as neatly as possible with strong silk to hold the glass in place. At the bottom of the box a little muclage may be used, if desired. After all the pieces are bound, sew the sides together firmly at the corners, and also sew the joined sides to the four corners of the bottom. Next sew the top to the box at the back corners; then sew one end of a strip of ribbon about 7 inches in length to the middle of the lid at each side, and sew the other end to the upper edge of each side of the box about midway, to form straps for holding up the lid when the box is open; also sew a loop of the ribbon to the front edge. Now make the ring ornament for the top thus:

Cover 40 small brass rings in single crochet with old-gold crocheted silk; cross the center of each ring three times with a single strand of silk, and finish with a jewel of the kind used in trimming dresses. Begin with one ring; use 2 in the next row, 3 in the next, 4 in the next, 4 in the next, and then reverse the order of the rows until there is only one ring. Make another figure exactly like this and place the two on the top of the box, and join the single ring in each to the ribbon which binds the lid (see picture); then pass white ribbon edged with gold-colored picots and having the ends finished with crocheted chains and jewels through the single ring in each figure, and tie in a bow knot; make a pad of white silk tufted with crocheted rings for the bottom, and the box is completed.

The square bottle, which is also decorated with the rings, has the figure made thus:

Begin with 3 rings, then use 2, then 1, then 2, then 3; make 3 more figures like this and join them together over the bottle at the upper and lower corners (see picture). * Now for the bottom make 1 treble crochet in a ring a little to the right of the center, 2 ch., skip 2 stitches in the ring, 1 d. c. in the next one, 2 ch., skip 2 s. c., 1 tr. c. in the next one, 2 ch., 1 d. tr. between the two rings and repeat from * for the remainder of the rings.

Next row.—Work in every other space, and make 3 tr. c. at each corner, with a d. c. between, and make 1 or 2 chains between, so as to draw it perfectly smooth and flat across the bottom of the bottle. Work the first row at the top the same as the one at the bottom, except that you make 1 ch. instead of 2 between the d. c. Next row make tr. c. with 1 ch. between, and then make 1 row of either d. c., or half-doubles as the bottle may require, and work in every other space. The cover should fit the bottle as nearly as possible; therefore, one must make the upper two rows according to the size and shape of the bottle, and slip the cover over the bottle after the rings have been formed into the four figures and joined together. Tie a similar ribbon to that on the box round the neck of the bottle, and arrange in a pretty bow. Any color preferred may be selected for covering the rings and binding the edges of the box. Sachet-powder may be sprinkled in the pad as the latter is made.

CROCHETED CANDLE-STICK PEN-WIPER.

FIGURE NO. 3.—This pen-wiper may be made of pink and white zephyr or Saxony yarn, and has chamois leaves underneath.

Begin with the white zephyr and make a chain of 14 stitches, joining to form a ring. Make 1 s. c. in each stitch of chain, then 1 s. c. in each s. c. underneath, and work round and round until there are 8 rounds for the stick-portion; then widen for the flat part or base. Make 2 s. c. in 1 s. c. underneath, and 1 in the next one; repeat for the entire round. Work until there are 9 rounds, widening often enough to make the work lie perfectly flat.

Around the outer-edge make 4 d. c. between 2 s. c., skip 2 s. c., make 1 s. c. in the next, and repeat around the work. * Now with the pink zephyr, pick up a loop between the scollops through the 2nd row of s. c. from the outer edge, drawing it out long, and work off like a s. c.; make 1 s. c. in 1st d. c. of scollop, 3 ch., 1 s. c. in the same d. c. underneath, 1 s. c. in the

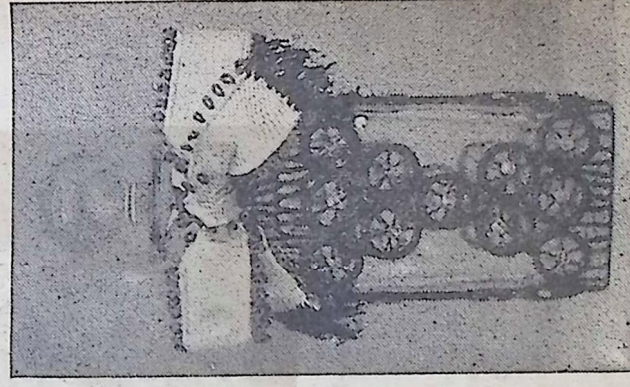


FIGURE NO. 2.—TOILET-TABLE BOTTLE TO MATCH THE BOX.

next d. c., 3 ch., 1 s. c. in the same d. c., 1 s. c. in the next d. c., 3 ch., 1 s. c. in the same stitch, 1 s. c. in the next stitch, and repeat from * for all the scallops.

For the edge around the top of the Candle-Stick.—Make 1 row of s. c., making 2 in each s. c. underneath; then work 5 scallops around

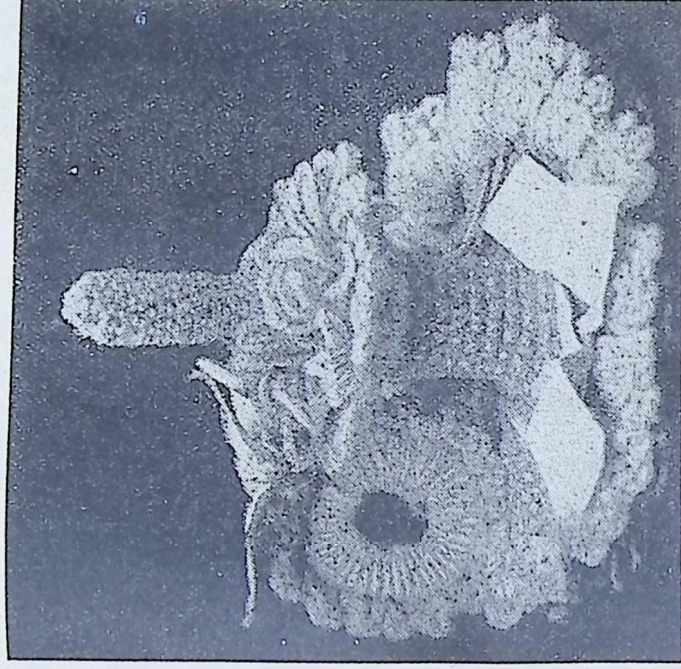


FIGURE NO. 3.—CROCHETED CANDLE-STICK PEN-WIPER.

this, working the same as for the lower part, except that the long stitch only goes over 1 row of single instead of 2. Now cut a circle of card-board about an inch and a quarter in diameter for the handle, and cut out the center, leaving a circular space of about three-eighths of an inch across. Work s. c. over this, covering it closely; then around the outer edge make picots, thus: 1 s. c. in each of



FIGURE NO. 4.—TABLE-SQUARE IN CROCHET.

the first 2 s. c., * 3 ch., 1 s. c. in the last s. c. used, 1 s. c. in next stitch, and repeat from * around the wheel; then join it to the candle-stick as shown in the picture; fasten two wax tapers or matches to position at one side of the stick, as illustrated.

Now make the Candle thus.—Make 12 chain and join; then work 1 s. c. in each stitch with pink zephyr for 2 rows, 1 row of d. c., and 2 more rows of s. c., or until the pink portion is the depth of the candle-stick; join the white and work 13 rows, narrowing in the last 2 rows a very little in order to leave a small hole at the top; roll up some paper to stuff the candle with, and at the top to represent a wick, draw through each edge a double strand of black zephyr and work off as for s. c. (or tie). Insert the ends rather short to represent the burnt wick. Insert the candle in the candle-stick and fasten it at the bottom; then with the two colors make loop trimming around the candle at the top of the pink portion, thus: catch the zephyr in a s. c., wind the wool several times about the first finger; pass the hook between the wind-overs and the finger, and draw a loop through; throw the wool over the hook and draw through the two loops, still holding the wind-overs on the finger, and make a single crochet in the next s. c. Now slip off the wind-overs and make the rest in the same way. Tie a bow of ribbon to the handle (see picture) and also arrange one a short distance from it upon the base of the candle-stick; cut two rounds of chammois the size of the base, and tack them underneath at the center, cutting the edges of each in narrow fringe.

TABLE-SQUARE IN CROCHET, WITH DETAIL.

FIGURES NOS. 4 AND 5.—These two engravings show a very

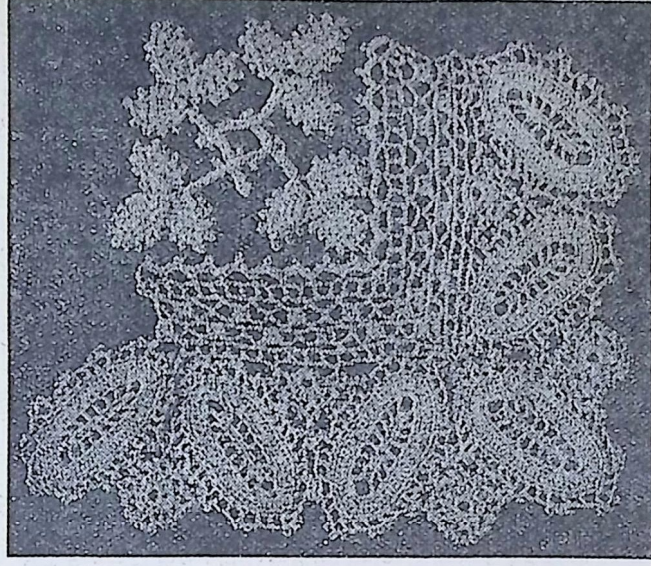


FIGURE NO. 5.—DETAIL OF TABLE-SQUARE.

handsome table-square and the method of making the border and corner.

The square is of plush, which may be of a rich, deep red, an olive-green, old-rose, old-blue or any color which is preferred or will harmonize with the furniture or draperies of the room it is to be used in. The border is crocheted with unbleached or éruu crochet cotton, and so are the corner-pieces. Figure No. 4 shows a different arrangement of leaves than that given at figure No. 5; but as the leaves themselves are made the same in both cases, the difference in the arrangement simply affords variety in that respect and in no way interferes with the following directions.

An interlining of crinoline and a back or outer lining of silk, satin, Silesia or any appropriate material may be used. The corner decorations are appliquéed on with invisible stitches.

To MAKE THE BORDER.—Make the chain as long as desired or required for the cover; then make 1 d. c. in the 5th stitch from the hook, 2 ch., skip 2, 1 d. c. in the next, and repeat to the corner where you make 2 d. c. in the same stitch with 4 ch.

Next row.—Catch in the 1st space, make 6 ch., skip 1 space, 1 s. c. in the next one, and repeat to the corner where you make

2 s. c. with 6 ch. between in the corner space; work the remaining sides and corners in the same way.

Next row.—Catch in the first space, make 4 ch.; * then 4 d. c. in the next space, 4 ch., 1 s. c. in the next one, 4 ch., and repeat from * to the corner, where you put 8 d. c. with 3 ch. between the 4th and 5th one, in the corner-space; then continue for the remaining corners and sides in the same way.

Next two rows.—The same as the last two.

Next row.—4 ch., 1 s. c. in 1st space close to the d. c., 4 ch., 1 s. c. in the next space, and repeat to corner, where you put 2 s. c. with 4 ch. between in the corner space.

Next row.—1 d. c. with 2 ch. between in every 3rd stitch underneath, making 2 d. c. with 2 ch. between in the corner stitch.

Now make the half-wheels, as shown in the picture, thus: Make 15 ch. and join to form a ring; over this make 1 half d. c., 10 d. c., 1 half d. c., then join in a space to the border with a slip stitch (see picture), 13 s. c. over the remainder of ring, skip 1 space in border, and join to next one.

Next round.—Make 1 s. c. in the 1st half d. c. underneath; 7 ch., join in 4th stitch from hook to form a picot, 4 ch., join in 1st stitch of ch. to form another picot, then one more picot like the last one, thus making a group of 3 picots; 1 half d. c. in the same stitch underneath, skip 1 stitch, 1 half d. c. in the next one, a group of picots and a half d. c. in the same stitch; repeat in this way until there are three more groups of picots, skipping 2 stitches between each of the next two groups instead of 1, and skip 1 stitch between the last 2 to correspond. Put these half-wheels in at regular intervals, as shown in the picture; then make the long figures and join as made, according to the picture, at the center picot in each group.

To MAKE THE LONG MEDALLIONS IN THE BORDER.—Make a chain of 16 stitches, turn, make 1 s. c. in 3rd stitch from hook, and 1 in each of the next 13 stitches of chain, thus making 14 s. c. in all. Now make 11 chain, 1 d. c. in the lower part of 1st s. c. underneath, * 2 ch., skip 1 s. c., make 1 stitch in the next one, and repeat 6 times more from *, making 8 d. c. in all, and bringing you to the end of the s. c.; now make 8 ch., then 1 d. c. in the 1st s. c. in the top edge of the 14 s. c., and work the same as just described, allowing the first 3 ch. of the 11 ch., as 1 d. c., and catch in this with a slip stitch, after the last 2-ch.

Next round.—Work s. c. over the 8-chains and 2-chains, making 10 in each of the large spaces, and 3 in each small one.

Next round.—Make 2 ch., then 1 d. c. in each stitch, except at the center stitch at each end, where you make 3 stitches in one.

Next round.—S. c. in each stitch, except at each end, where you make 3 s. c. in one, the same as in the preceding round.

Next round.—Make 6 ch., join with 1 s. c. in 4th stitch from hook to form a picot, 3 ch., 1 s. c. in 3rd stitch from hook to form

another picot, then 1 more picot like the last, making a group of 3 picots; skip 1 s. c., make 1 d. c. in the next one, 2 ch., skip 1 s. c., 1 d. c. in the next, 2 ch., skip 2 s. c. (this brings you to the center st. at the end); make 1 d. c. in the next stitch, a group of 3 picots, making 3 chain for each picot, 1 d. c. in the same stitch, 2 ch., and skip 2 s. c., 1 d. c. in the next, 2 ch., skip 1 s. c., 1 d. c. in the next, another group of 3 picots, skip 1 s. c., 1 d. c. in the next s. c., * 2 ch., skip 1 s. c., 1 d. c. in the next, 2 ch., skip 1 s. c., 1 d. c. in the next, and repeat 4 times more from *; then 2 ch., skip 1 s. c., 1 d. c. in the next, 2 ch., skip 1 s. c., 1 d. c. in the next, which is the center stitch of the other end; make a group of picots and 1 d. c. in the same stitch, then work the other side of figure like the first half. This completes 1 figure. Make all the long medallions in the same way, joining them, as made, to each other by their corresponding picots, as shown in the picture. The whole wheels are made last, and are also joined, as made, to the long figures (see picture) and are put in wrong side out.

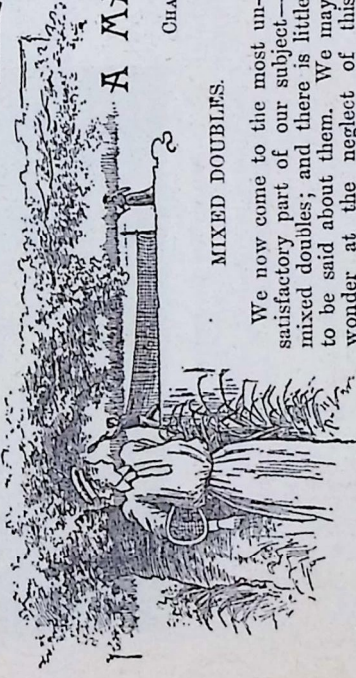
To MAKE THE WHEELS.—Make a chain of 15 stitches and join to form a ring, and over this make 20 d. c.

Next round.—Make 8 groups of picots, working as for the half-wheels, and skipping 1 of 2 stitches, as necessary. At the heading of the border catch in a d. c. Make 6 ch., skip 1 d. c., catch in the next one, and repeat to corner, where you make 2 ch., skip the 2 d. c. at the center, and catch in the next d. c. Work in this way for all the border.

Next row.—Make 4 s. c. over the 6-ch., 1 picot made as described above, 4 s. c. over the same chain, and repeat in every space formed by the 6-ch., except at the corner, where you skip the 2-ch. and work in the next one.

To make a Corner Leaf.—Make a chain of 13 stitches, turn, make 1 s. c. in the 1st stitch from hook, then 1 d. c. and 7 tr., drawing the middle ones out longer; then 1 d. c. and 1 s. c.

Next round.—Make 1 s. c. in each of the 1st 3 stitches, then 1 picot (to make the picot, make 4 ch. and catch in the last s. c.); 1 s. c. and 3 more picots each separated by 1 s. c., 2 s. c., 1 picot at center point of leaf, and work the other side of leaf to correspond. Make all the leaves like the last one. Draw the leaves together at the bottom and make the stems thus: For 1 stem, join to leaf, make a ch. of 20 stitches, turn, and work a slip stitch in each stitch of ch.; turn again and make a slip stitch in each stitch, working through the back part of the stitch. To make the other three stems, join to the group of leaves, and make a chain of 24; turn, work 16 stitches, then a picot, then 8 slip stitches; fasten the thread. Begin where the stem joins the leaves; work 16 slip stitches, a picot, then slip stitches to the end. Cross the stems and arrange the leaves as seen in the picture.



A MANUAL OF LAWN TENNIS.

CHAPTER VII.—MIXED DOUBLES. TOURNAMENTS.

MIXED DOUBLES.

We now come to the most unsatisfactory part of our subject—mixed doubles; and there is little to be said about them. We may wonder at the neglect of this seemingly attractive side of tennis,

but the reasons are not difficult to discover.

We have stated the most important factors of double tennis to be, first, team work; second, good volleying; and third, equality in partners; and all three are lacking in mixed doubles. For team work practice is absolutely necessary, and it is not surprising that this element is lost to mixed doubles, since partners seldom play together longer than a week. In fact, our present champion pair only met three days before they played together for the too lightly held honor.

The second failing the woman must take to herself. It seems strange that she has always been so shy of attempting a game that is admirably suited to her quickness of eye and motion—a game which would in a great measure do away with the annoyance of the ever obstructing skirt. The long rests of back-court play for which women are especially noted cannot but be more exhausting in the end than the quick, short net play. When their growing knowledge of the game has shown to women the value of the more

aggressive play, a long step will have been taken toward raising mixed doubles to the favor they merit.

The third lack constitutes the essential difference between this game and ordinary doubles. One should not look for great muscular strength or a man's endurance in the "tennis girl." Nevertheless, a double match of two out of three sets will not often be too much of a strain even upon her who holds to her own share of the work; and skill may often overbalance muscle.

There seem to be no really logical reasons why the *methods* of playing mixed doubles should differ from those that have proved best in men's doubles. The same rules govern both, and the conditions, at least theoretically, are the same. In many treatises, however, mixed doubles are given separate attention as an entirely new subject, to which are applied unique rules almost diametrically opposed to those of double tennis in general. It would seem that the making of such a distinction and the offering of such suggestions by really competent authorities, whose word must bear some weight, could not but hinder the scientific advance of this branch of tennis.

The game is simply as yet undeveloped. It is better to exhort the maidens to seek the skill which is as easily within their reach as within that of men. Let them become good volleyers and cultivate a useful service and a skilful back-hand, and they will soon find that, for the rest, careful placing of the ball will more than outweigh the mere power of smushing and driving. Let the man who has gone so far as to ask a girl's assistance in a contest show her

the consideration he would himself wish to receive from a partner who might be regarded as a stronger or better player than himself. Uncertain balls he may take, but poaching should be as rigidly proscribed in one case as in the other.

TOURNAMENTS.

The labor of conducting a large tournament properly can hardly be appreciated by one who has not had some practical experience in this line. Although to an outsider a tournament appears to be a very simple affair, in reality the many necessary preparations, the difficulties always arising in connection with the entries, the management of the tournament after it has once been started so that there will be no hitch and no waste of time or trial of the spectators' patience, and, last but not least, the arrangement of the matches so that the players will be neither overworked nor allowed too much leisure—all these details combine to form an undertaking of considerable magnitude, requiring patience and tact as well as much actual work. The first and most essential point, therefore, is to secure the services of a committee of four or five energetic and determined men.

PRELIMINARY ARRANGEMENTS.—Preparations for a large tournament, and by rights even those for a small one, should be begun early. In view of the numerous contests now held each year, it is very important to decide upon your date at the opening of the season. If a club intends to hold the tournament and it belongs to the National Association, it should send in its application for the chosen date in time, if possible, for the annual meeting in February. This will insure the tournament against the chance of being deprived of players by the competition of any other large meet.

The date having been determined upon, it must be decided just what the events are to be and what amount may be put into the several prizes, this sum to be definitely assured at once. The next step is to advertise the tournament, especially among other clubs. This is most easily effected by sending out circulars to the leading clubs, with small notices that may be posted upon their bulletins to draw the attention of their members; and it is well to make doubly sure of entries by sending circulars to those players who are especially desired to take part in the contests.

The circulars should mention clearly and in detail the arrangements concerning the tournament, for it is often from misunderstandings in this direction that the first troubles of the committee arise. It is customary to state the time and place of the tournament, the hours to be devoted to matches, the number and nature of the events, the entrance fee for each and the person to whom it may be paid and the entry sent, and the date upon which the entries will close. It is necessary to also state the number of sets to be played in a match—that is, whether two in three or three in five, and whether they are to be advantage sets or not. The circular should also name the kind of balls to be used, and the rules which will govern the play should be stated, together with any special regulations of the tournament. In England the values of the prizes are generally mentioned in the circular, but in America it is customary to state only the number offered. It is a rule of the English Association that no money prizes shall be given by any club holding a tournament under its auspices, and in America the same restriction has almost become an unwritten law.

THE COURTS.—Among the preliminary arrangements the preparation of the courts should not be forgotten, an early start being especially necessary if turf courts are to be used. It is claimed by many that a turf court which has not been put in good condition by March cannot be made really excellent with double the labor later on. However true this very broad statement may be, it has at least always proved the best policy to prepare the courts carefully at the opening of the season. They should be used then like any other well-kept court until a week or two before the matches, when extra rolling, watering and marking will place them in fine trim for the tournament.

Early attention should also be given to a dirt court, although a court of this description does not, perhaps, show so plainly the results of neglect. As soon as the frost is out of the ground, the court should be carefully worked over, freed from all small stones or pebbles, and accurately levelled. This early care will save much trouble and expense later in the season.

APPLIANCES.—After the courts have been prepared, the necessary appliances, such as nets, posts, back-stops, etc., should be allotted to each. The center nets especially ought to be well stretched by use for some little time before the tournament, that they may not require constant readjusting during the time of play. If the courts are placed side by side, as is generally found most convenient, they should be well separated, and a firm raised stand or high chair should be provided for the umpire at the center net on that side of the court which will not require him to face the sun.

A special bulletin-board should be erected for posting the matches

and for registering the final scores in each. Dr. Dwight also introduced at Newport this year a novel and very effective telegraphic scheme for keeping the audience constantly informed of the progress of games and sets during a match. A tall, upright post supporting two cross arms was provided. The upper arm was wide, and to it on each side of the center post, which marked the division between the scores, were tacked pasteboards bearing in large letters the names of the contestants. To each arm a series of hooks were attached, the upper line being labelled "Sets" and the lower one "Games," and on the hooks light wooden balls of different colors—black and white for the sets and red and blue for the games—were

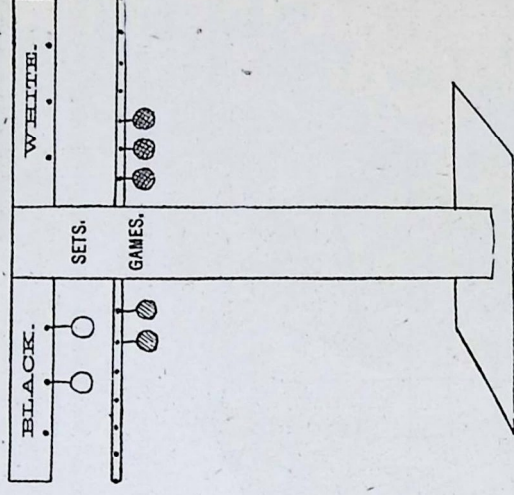


FIGURE NO. 11.

hung as the score was called by the umpire. The whole arrangement was supported by a square stand and could be easily moved. Figure No. 11 illustrates this simple but efficacious contrivance.

It is advisable to have blanks or scoring books and plenty of pencils in readiness for the umpires. Newspaper reporters attend all tournaments, and it is desirable in many ways that they should do so. To their generally well written accounts is largely due the growing public interest in tennis, and yet tournament committees seldom give them helpful attention. It is to the interest of everyone concerned to provide reporters with suitable quarters, where they can see, hear and write without inconveniencing others. They should certainly not be left to encamp about the umpires.

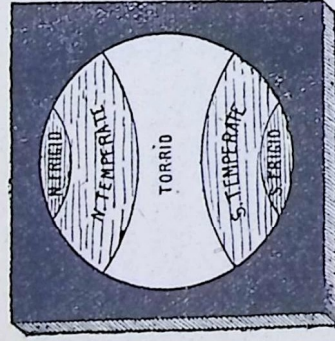
Be careful to provide plenty of balls. A box is often used in a single set, and if the weather is poor, even more may be demanded, as tournament players are especially fond of clean balls. Liberality in this direction will make a large item in the bill, but the expense may be in part recovered by selling at a reduction the balls that remain after the tournament.

Much annoyance may be averted by arranging beforehand for umpires, line men and ball boys. The umpire should be chosen early and with great care. The position is often a trying one to fill satisfactorily, for an umpire not only must be strictly impartial, but he must be thoroughly acquainted with the rules and must be able to enforce them. He must be firm enough not to yield a point because his decision is questioned by players or spectators who are not in as good a position as himself to judge of the play.

If it is left until the last moment to find men willing to watch a line and call out balls for the match, the procrastination may result in the placing of some incompetent spectator in a position where a good eye and exact decisions are absolutely necessary to fair scoring. For some of the early matches line men are often dispensed with when a good umpire has been secured. The best line judges are found, as a rule, among the players taking part in the tournament, for their eyes are in good practice and they know the value of a point. Most players, if given notice beforehand, will be found quite willing to fill these positions.

There should be two or three ball boys for each court; and that they may not prove useless ornaments during the first few days of the play, it has been wisely suggested that they should be thoroughly instructed, and allowed to gain exact knowledge of their duties by practising at the courts for some days prior to the opening of the contests. If they are well trained in following the ball, there will be much less danger of loss in that direction.

S. S. WHITELSEY.



A GEOGRAPHY PARTY.

F COURSE, you are going to the geography party!" exclaimed Frances and Rose and Louise simultaneously, as the trio of chums met at the corner of the street.

"Yes, indeed!" gaily declared all three; and as they walked on together, Louise continued: "My invitation has just arrived, and I think it quaint enough to merit a second inspection."

Suiting the action to the word, she drew from a large, square envelope a double disc-shaped card cut from Bristol-board and outlined and tinted in imitation of the familiar school-room illustration of the two hemispheres. The card was neatly folded at the point of contact, and on one of the inner sides was written the usual formal invitation, while the other page bore this request: "Please represent some geographical feature or designation, by means of a simple accessory."

"Our friend,

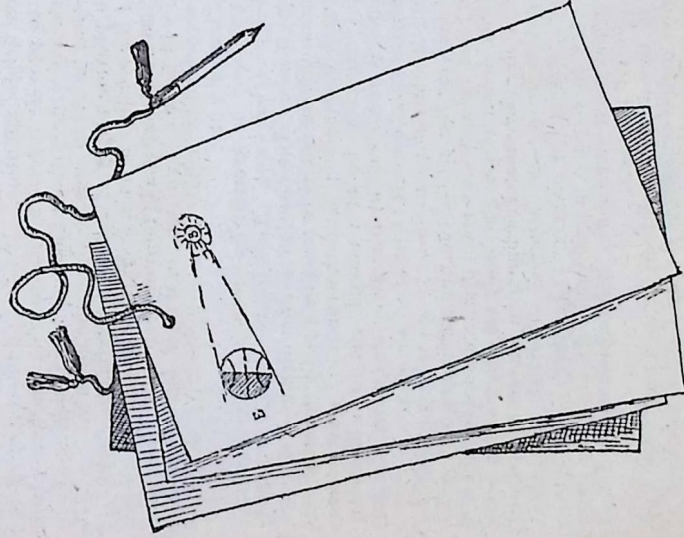
Clara, is happy in the possession of an artistic talent," began Frances half

enviously, as she in turn admiringly examined the odd conceit. "But," interrupted Rose, on consolation bent, "Clara has con-

fessed to me that after the first card was sketched, in impression paper simplified the work exceedingly."

Indeed, with the aid of the helpful transparent paper in the careful following of some appropriate design, almost any one can prepare a satisfactory party equipment as those provided by this ingenious young hostess for her geographical entertainment.

When the punctual guests had arrived upon the specified evening, they received further evidence of Clara's artistic skill in the pretty score-sheets which were at once distributed among the company. These dainty affairs were decorated from the usual booklets, and although very simply constructed,



FOR THE SCORE.



OUTSIDE OF INVITATION.

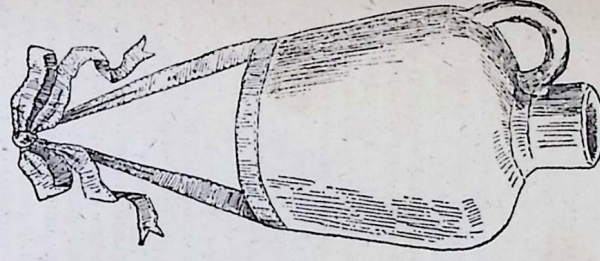
they well merited that expressive adjective, "handy." Four or five rectangles of tinted card-board measuring two inches and a half by five inches were punctured at their upper ends, and then strung upon a silken cord six or eight inches long. A fanciful tassel at one end of the cord and a tiny pencil at the other prevented the cards slipping off, and some appropriate illustration copied from a child's geography decorated the top of each sheet. The guests were instructed to write upon the blank spaces below the illustrations their interpretations of the various guests' geographical representations.

One tall, thin young fellow, doubtless of a facetious turn of mind, wore in place of the customary *boutonnière* a slip of paper on which was written "*J'ai faim*," which piteous legend was another gentleman's translated Hungary. As easily guessed was another gentleman's lapel decoration, a Lilliputian tin bucket, done in this homely guise appeared the name of Greece, the land of poetry and of heroes. A third most practical young man represented the famous Moroccan city simply by wearing that odd head-covering known as a *fez*, while his partner quite as literally named the Russian town of Astrakhan by means of a garment of the pretty crinkly fur upon her costume.

A far-away Indian city, celebrated in song and story, was brought to mind by the horse-shot, four-leaved clover, rabbit-foot and buckle ornaments of a pretty lass, who seemed determined to have "luck now," seeing she possessed so many talismans. The pyramids in miniature coroneted a fair maiden's tresses, while a red stick thrust through a brunette's locks meant Baton Rouge, the old-time capital of Louisiana. Another dark-haired maiden's coiffure was decked with a trio of pert yellow birds, gracefully hinting of those famous islands of the Atlantic, the Canaries.

A very bookish young woman was immediately catalogued as Boston, upon the discovery of a small hub hanging from her girdle, while two other New England cities appeared alphabetically, the one, Lowell, being represented by a fat, short L, and the other, Salem, by a small sail, with mast and rigging complete, upon which was a large M. Besides these there were several other abecedarian impersonations. Ceylon was indicated by a most attenuated "C," while three mighty bodies of water, the Red, the Yellow and the Black seas, were suggested by three C's in suitable colors twisted together upon a girl's trident-shaped brooch; and a certain doughty young man carried about the whole state of Tennessee condensed into "X. S. C."

A little vial ticketed "Rough on Cats" humorously typified the Cat-kills, and as absurd was the literal representation of the famed Indian city of Juggernaut—nothing more or less than a small jug suspended upside down to prove that it was indeed a "jug o' naught." Cologne and Cork were purchased at a druggist's, and from a toy shop came two small lions that dangled at a lady's belt to represent



AN INDIAN CITY.

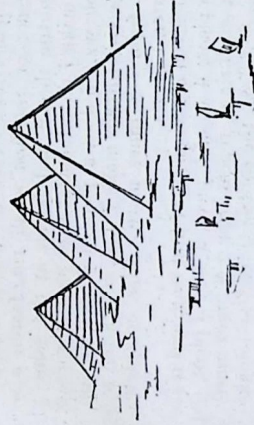
it was indeed a "jug o' naught." Cologne and Cork were purchased at a druggist's, and from a toy shop came two small lions that dangled at a lady's belt to represent

the famous French city, and also two toy cows that hinted very plainly at Cowes, the English watering-place. A tiny Noah's Ark that gave unmistakable evidence of its recent manufacture was evidently intended to mean Newark. Fife, Sandy Hook and Little Rock (a solitary diamond pin) were all entered upon the cards; but there was one ingenious damsel whose device baffled the shrewdest guessers. On one shoulder was tied an artists tube of madder-lake and on the other a similar tube of crimson-lake, and



the interpretation was finally decided to be the beautiful Swiss village of Interlachen, meaning "between lakes."

The minds that were stirred into activity were taxed anew when the company repaired to the dining-room. Upon the table a smilax-bordered mirror gleamed as "Old Ocean," laying the shores of a floral North America, the principal countries of which were indicated by masses of



SUGGESTIONS FOR FRONT OF SCORE CARDS.

blossoms in pleasingly contrasted shades. Foreign lands appeared on the trim little hanging maps which served as place cards; and on the back of each map was the following menu, which was the cause of much spirited guessing, since the translations given below in parentheses did not, of course, appear on the cards:

MENU.

A bay of New York, raw (*Oyster*), served on half of a North Atlantic island (*Ice-land*).

[CONDIMENTS]:

An Ohio town (*Lemon*).

A ferry in Virginia (*Pepper*).

A lake in Utah (*Salt*).

An island off the coast of Madagascar, deviled (*Crab*).

Mid-Pacific islands (*Sandwich*).

A river of Scotland, salted (*Almond*).

A bay of Chili, less an *o* (*Salad-o*), served with a Cape Verd Island and a cape of Norway (*Mayo, Naze*).

First part of a Georgia town (*Cracker-neck*). Latter half of a Chinese city, repeated (*Foo-chow*).

A West African seaport (*Banana*), frozen in cream.

[NUTS]:

A country of South America (*Brazil*).

A Texan town (*Pecan*).

A lake in Mississippi (*Walnut*).

A county of Tennessee (*Coffee*), served with a Wisconsin River (*Sugar*), and the singular of an Austrian town, whipped (*Krems*).

On returning to the parlor the guests surrendered their counted scores, in order that the surmises therein recorded might be counted; and while

the count was in progress, a "Geography Match" created great merriment and drew forth many witty rejoinders. For the

equal division of the company required in this game, the players made selections from two baskets containing card-board representations of the various countries of the world, which had been cut, lettered and colored in faithful imitation of the maps in the school-room atlas. Eastern and Western lands had been thrown alternately into the baskets, and when the players had pinned these favors upon their breasts, the Orient was drawn up in battle array against the Occident in spelling-bee fashion.

The teacher apparently catechised his class from a huge geography, but in reality the questions were chosen from a number compiled beforehand by the hostess, who did not confine herself to text books, as the following examples will prove:

Q.—What well known country of South America will best describe a cold day? A.—Chili.

Q.—Then what geographical features would prove desirable? A.—Capes.

Q.—Mention an Italian river describing an indigent person. A.—The Po.

Q.—Name a French river meaning a normal state of mind. A.—The Seine.

Q.—What islands south of England would suitably characterize a foolish creature? A.—The Scilly Isles.

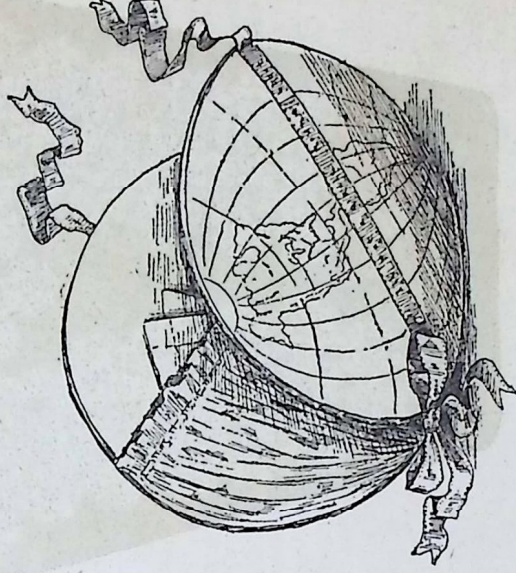
Q.—What French district is a popular beverage? A.—Champagne.

Q.—Mention an island and city that we often find upon our breakfast tables. A.—Java and Rio.

Q.—Mention a South Carolina town suggestive of pain. A.—Aiken.

Q.—If a cat could talk, what Eastern mountain would probably be mentioned in her conversation? A.—Ammat.

By the time this amusing contest had come to an end, the marking of the score cards was also finished, and then particularly



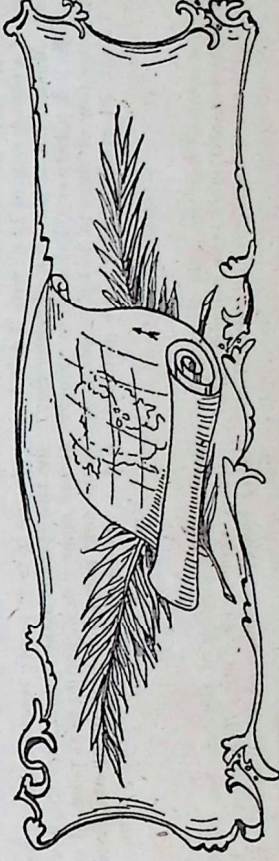
MOUCHOIR-CASE.

appropriate prizes were awarded to the winners. The first prize was a stick-pin of burnished gold simulating the laurel chaplets proudly worn by victors in the old Grecian games; and the second prize, a disc-shaped mouchoir-case of pale-blue silk decorated with a globe, hinted of the winner's quickness by an equatorial ribbon which bore this Shaksperian quotation:

"I'll put a girdle round about the earth in forty minutes."

The wounded vanity of the slowest solver was soothed by the delectable consolation found in a counterfeit library globe filled with delicious French candy. The hostess, however, received the best prize of all; for, aside

from her guests' pleasant assurances, it was quite evident that the "Geography Party" was a success from beginning to end.



TATTING.—No. 18.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *—Indicates a repetition as directed wherever a * is seen.

TATTED FIGURE.

FIGURE No. 1.—This elaborate piece of work is made of No. 90 cotton, the finest thread with which tatting can satisfactorily be made. The work is done with two threads.

Begin with the part worked with the two threads, thus:

First Ring—5 d. s., 1 p., 5 d. s., 1 p., 5 d. s., 1 p., 5 d. s.; draw. Work with two threads, 5 d. s., 1 p., 5 d. s.

Second Ring—5 d. s., join to last p. of 1st ring; 5 d. s., 1 p., 5 d. s.,

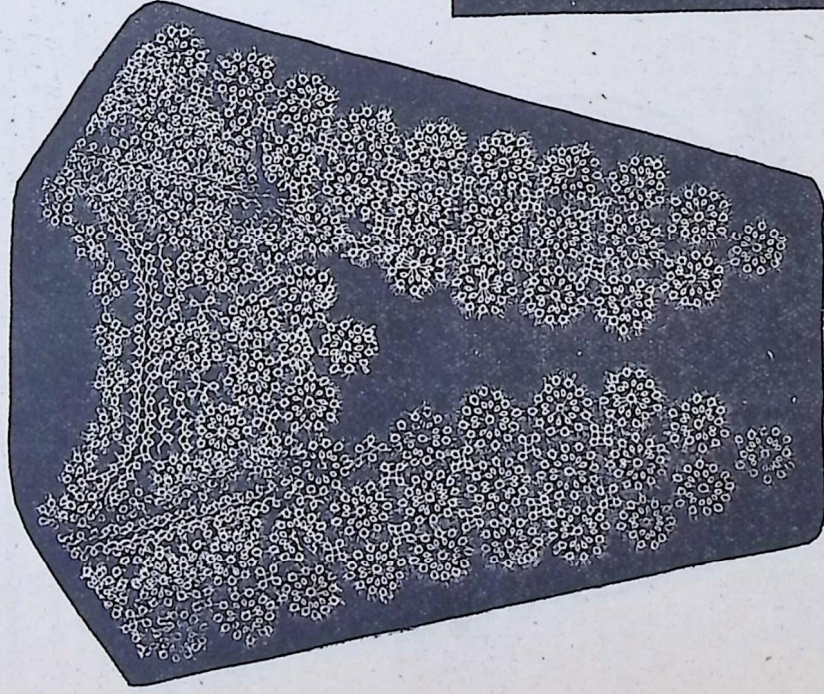


FIGURE No. 1.—TATTED FIGURE.

1 p., 5 d. s., draw; then work with two threads as before. Continue till you have made 71 rings, each one of which is joined to the last p. of the preceding ring. Reverse the work and proceed as before, but instead of making a p. with two threads, join to p. of preceding two threads.

The small wheel consists of center ring of 1 d. s., * 1 p., 3 d. s.; repeat between the stars till you have 8 p.; make 2 d. s., draw, pass thread through 1st p. and begin 1st ring; 5 d. s., 7 p. with 2 d. s. between, 5 d. s., draw, and join to 2nd p. of middle ring; then continue as before till you have 8 outer rings, each of which has been joined to the last p. of the preceding one. 18 of these small wheels are required, which are joined to the straight row, as shown in the illustration.

The large wheel consists of a center ring of 12 p. with 2 d. s. between each; cut the thread. Make * 7 d. s., join to p. of center ring, 7 d. s., draw; 5 d. s., 7 p. with 2 d. s. between, 7 d. s., draw; repeat from *, joining always the outer row of rings to last p. of previous ring, instead of making 1st p. 70 of these wheels are required,

and are joined by *quatrefoils*. To make these *quatrefoils*, 4 large rings are employed and are connected by 5 d. s. worked with two threads.

In fitting the points it will be found that the spaces must be filled in with small wheels and rings joined by the two threads.

TATTED DOILY OR CUSHION-COVER.

FIGURE No. 2.—*Begin in the Center as Follows*:—* 1 d. s., a picot, repeat from * 8 times more; 1 d. s., draw the thread up and fasten.

Around this large ring are nine small rings, each made with 7 d. s., a picot, 7 d. s.; draw up and fasten each in turn, to a picot of the large ring. To the picot of the first small ring fasten a second thread, bring up the shuttle thread, and fasten at the same place.

* Using both threads, make 7 d. s., then take the shuttle thread and make small ring as follows: 5 d. s., a picot, 5 d. s., draw up and fasten. Then with the two threads make 7 d. s., and fasten to picot of next ring; repeat from * 8 times more. This completes the second circle from center.

Next fasten the threads in center picot of first ring, and make * 6 d. s., a picot, 4 d. s., a picot, 4 d. s., a picot, 4 d. s., a picot, 6 d. s., fasten in picot of next small ring; repeat from * 8 times more.

For Outside Wheels.—* * Take the shuttle thread and make center of wheel as follows: 2 d. s., a picot; repeat 5 times more and draw up and fasten on the second thread; make 3 d. s., a picot, 2 d. s., a picot, 2 d. s., a picot, 3 d. s., fasten in the next picot, 3 d. s. and fasten in first right-hand picot of outside row, 2 d. s., a picot, 2 d. s., fasten in last left-hand picot of outside row, 3 d. s., fasten in next picot of wheel, * 3 d. s., a picot, 2 d. s., a picot, 2 d. s., a picot, 3 d. d.

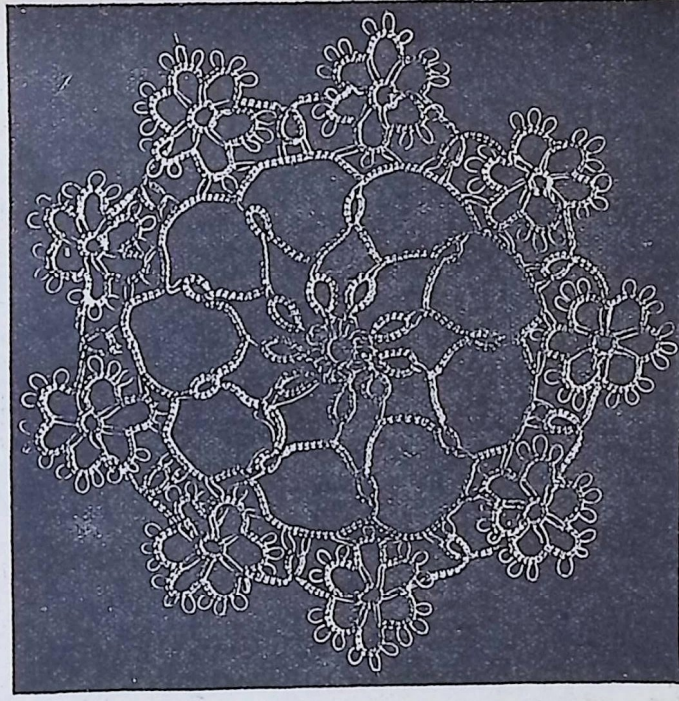


FIGURE No. 2.—TATTED DOILY OR CUSHION-COVER.

s., fasten in next picot; repeat from * 3 times more; fasten. With the two threads make 5 d. s., turn the work, and with the shuttle thread make 6 d. s., join to next picot of outside row; 2 d. s., join to the next picot, 5 d. s., draw up and fasten; turn the work, make 5 d. s., and repeat from * * 8 times more.

TO PARENTS OF SMALL CHILDREN.—Under the title of "Pastimes for Children" we have published an attractive little pamphlet treating of all manner of entertaining and instructive amusements for children, among which may be mentioned games of all kinds, slate-

drawing, the making of toys and toy animals, the dressing of dolls, puzzles, riddles, etc., etc. The book is handsome in appearance, being bound in ornamental but durable paper; and it is copiously illustrated with attractive engravings. Price, 1s. or 25 cents.

BEFORE THE WINTER COMES.

As soon as the young members of the household are fairly settled at school, the busy mother realizes that cold weather is near at hand, and that a multitude of duties must be performed before it arrives. The prospect may be rather discouraging, especially if she is unable to procure assistance; but she has learned from experience that it pays to take life calmly, and carefully plans her work, giving first place to those duties that should receive immediate attention, and thus gradually diminishing the array of cleaning and renovation that must be done under her direction, if not by her own hands.

Few housekeepers now do their heavy house-cleaning in the Autumn. The carpets are shaken in the Spring, when the furnace fire is no longer needed, or when the stoves, if the house is warmed in that way, may be taken down and stored for the Summer. The Autumnal cleaning consists in thoroughly sweeping every carpet, carefully wiping the wall-paper, washing the woodwork and windows, cleansing the pictures and setting the cellar to rights, besides much miscellaneous work appropriate to the season.

A Canton flannel bag, made with the downy side of the material outward and provided with a drawing-string at the top, is a great convenience for wiping wall-paper that is not badly soiled. Slip the bag over the brush end of a broom, draw and tie the string about the handle, and apply the broom to the paper with long, even strokes, removing the bag occasionally and shaking off the dust. Two excellent methods of cleansing wall-paper that is thickly covered with grime are given in "Household Renovations" in this DELINEATOR.

The carpets should be swept before the paper is cleaned; and if there is reason to suspect the presence of moths, place a tablespoonful of turpentine in half a bucketful of water, and, with a large, soft cloth or sponge dipped in this liquid, carefully wipe the surface of the carpet, giving particular attention to the edges and corners. This treatment will cause the traces of moths to quickly disappear, and will also greatly freshen the carpet. For fear of the advent of carpet bugs, those black, fuzzy rolls of destructiveness, the careful housewife, before laying a carpet, sprinkles lavishly about the edges of the room a mixture of equal parts of pulverized camphor, borax and saltpetre. If there is grease on the carpet, cover each spot with flour or dry corn-meal, and over this pin a paper. Repeat this application every six hours until the grease has been drawn out, brushing the greasy flour off each time before putting on fresh.

Soiled floor matting should be washed with cold salt water, a pint of salt being allowed to a gallon of water. Matting requires very careful treatment. The salt water should not be applied with a brush, but with a soft flannel cloth; and the matting should be thoroughly dried afterward. If there are spots that are much soiled, they should be rubbed with water and corn-meal. White matting that has assumed a disagreeable hue may be changed to a pale butter-yellow tint by washing it in a weak solution of soda.

The cellar must receive special attention before cold weather sets in. The well informed mother knows that if this part of her house is neglected, sickness in the family is almost sure to follow. Even if the cellar was cleaned in the Spring, it is likely to be in more or less disorder by the beginning of Winter. The furnace, if there is one, was probably overlooked in the Spring, and is half filled with the remains of the last fire; and it should be attended to first. Before disturbing the ashes close all the registers and cover them tightly with newspapers to prevent the escape of dust; then remove all ashes and dust from the furnace. Long-handled brushes are made expressly for sweeping out furnace pipes and are very convenient. The flues and smoke-pipe should be carefully examined. Conflagrations are often caused by defective flues or pipes, which would have been perfectly safe if proper care had been bestowed upon them. The housewife should attend to this part of the Autumn work herself, for it is important to have it properly done. The smoke-pipe should be looked to with special care if it has remained in the cellar all Summer. In some homes it is removed with the flues in the Spring and placed where it cannot possibly become damp. If it is left in position, the soot, which is always present, will gather moisture and quickly rust and rot the pipe through. However, when there is no other way of heating the house in mild weather or on occasional cool days in late Spring or early Autumn, it is wise to leave the furnace intact all Summer.

Every nook and corner of the cellar should be swept clean to remove all matter that is liable to decay or become mouldy during the Winter; and the windows should be brushed and washed. Many careful housekeepers keep a barrel of charcoal in the cellar, as it helps to render the air pure, besides providing an excellent

means of quickly replenishing the fire. If the cellar floor becomes dark, indicating that the cellar is damp, and the cause of the defect cannot be discovered or removed, a quantity of lime distributed in heaps where the dampness is the most pronounced will dispel the dampness. One bushel formed into five heaps will usually be quite sufficient. The hard lime will absorb the moisture, being reduced to a powder in a short time.

If the builder of the house has neglected to provide an arrangement for supplying the furnace with outdoor air, a box filled with a mixture of charcoal and lime should be placed near the air chamber. When there is no connection with the outer air, the furnace is constantly passing the atmosphere of the cellar through the living rooms. It is, therefore, highly important that this air supply should be purified by artificial means.

If the house is not heated by a furnace of some sort, the putting up of stoves is one of the imperative duties of late Autumn. What housekeeper has not experienced the annoyance of waiting for a man to do this work, and of being disappointed day after day until cold weather has actually arrived? A certain energetic woman, whose ingenuity has often enabled her to dispense with masculine assistance in the heavier work of her household, always moves and sets up her stoves with the help of her maid-servant, and this is the way she does it: She first places an inch plank under the stove between the legs, and beneath the plank she arranges two short sections of broom handle, one at each end, to serve as rollers. Then with a stout iron bar she raises the front of the stove slightly, removes the front legs and lets the stove down upon the board. The back legs are taken out in the same way, thus allowing the stove to rest wholly on the board. A third piece of broom handle is placed under the extreme front end of the board, and the latter with its heavy load is easily pushed forward on the rollers until the one at the back is left behind. This roller is then placed under the front end of the board and the moving continued. When the stove reaches its destination, the legs are replaced with the help of the iron bar, and the pipe is easily put up.

If a stove is rusty, a vigorous rubbing with a flannel cloth saturated with kerosene will cleanse it nicely. When stoves are put away in the Spring, a liberal coating of kerosene will prevent them rusting during the Summer. If the mica in the stove doors is smoked, it should be washed with a soft cloth dipped in vinegar. If soot from the stove-pipe falls upon the carpet, place with it an equal quantity of salt and brush both up together. This will remove all traces of the soot.

An enlightened housekeeper does not set a certain time of the year for looking after the plumbing in her dwelling, but is constantly on the watch for accidents or defects. In the late Autumn, however, it is well to give the plumbing a little extra attention, if possible. If there is any odor from the drain-pipe, coppers will dispel it. Place a pound of the crystals in a quart bottle, fill the bottle with cold water and cork tightly. Pour a little of the solution into the pipe as soon as the odor is detected. The bottle should be plainly marked "Poison" and placed beyond the reach of children.

Once a week place half a pint of washing soda in an old pan, add six quarts of boiling water, and when the soda is wholly dissolved, pour the liquid into the drain-pipes of the sink, bowl, stationary tubs, etc. This quantity will be sufficient for three pipes. In pouring the soda into the pipe of the bath-tub, use an old funnel, that the soda may touch none of the metal save the pipes, from which it will remove all grease.

If these precautions do not keep the pipes sweet, there must be some radical defect, and a plumber should be consulted. Much trouble with drain-pipes is caused by ignorance or carelessness. Nothing that can clog a pipe should be thrown into the closets or basins. Among the substances that most frequently cause trouble in this way may be mentioned hair, lint, rags, matches and fruit peelings.

When the water supply is drawn from a cistern, constant watching is needed to keep it sweet and clean. Occasionally the water will become black and oily; it may be clarified by the use of powdered alum and powdered borax, four ounces of each being sufficient to clear fifty gallons of water.

About the first of November the screens may be removed from the windows and doors, and it is a good plan to catalogue them in a little book, giving each window and door a number. Commence at a certain point on the ground floor, and go from window to window in regular order in numbering. Have white labels numbered in ink, and paste one on each screen as it is taken from the window. A simpler method is to scratch corresponding numbers on obscure

parts of the screens and window frames as painters do when removing shutters from a house. In taking off the doors, place all the screws for each in a secure package and tie it to the knob of the door. This will save much vexation when the doors are to be hung in the Spring. Dust the screens thoroughly and place them in a dry place. It is a matter of economy to have them oiled and painted frequently, having it done in the Spring, two or three weeks before they will be needed.

It will be noticed that the ceiling of a porch or piazza and the sides of the house beneath become dingy-looking much sooner than any other part of the exterior. The shelter and warmth attract flies and other insects, and now is the best time to have the side walls and ceiling scrubbed. It is advisable to hire a man to do this work, as it is too severe for a woman's strength. A pail of hot soap-suds, a scrubbing-brush, two large woollen cloths and a high step-ladder should be provided. The man should commence on the ceiling and then scrub the sides, cleaning one width down to the floor and wiping it dry before taking another width. Too much water should not be used, for if the suds are allowed to run down in tiny streams, they will streak the walls and make them worse than they were at first.

In putting away the Summer clothing for Winter, the old idea of leaving them "rough-dried" no longer obtains. The gingham, white dresses and guimpes, and other garments of a similar nature

"Fairest of all things that blossom and grow,
Sweet as the Summer and pure as the snow,

Is the lily that tells,

Like the glad Easter bells,

Once more the sweet story which all hearts should know."

There is no flower, perhaps, except the rose, that can rival the lily in loveliness. Its beauty is proverbial, being unique alike in simplicity and in splendor. From the earliest ages no writer has mentioned this flower but to praise, and it grows in nearly every clime.

Among the most notable varieties are the lily of the Nile, the Japan lily, the Lady Washington of the Sierras, the golden-band lily, the giant lily of Nepal, the Turk's-cap lily, and the African lily from the Cape of Good Hope. The entire family, with a few exceptions, are quite hardy and will grow in the garden for many years, if not disturbed.

Lily bulbs should be planted quite deep—not less than six or eight inches below the surface. Unlike most other flowers, lilies do not need rich ground or the application of manure, but thrive best in a light soil, and in partially shaded or sheltered situations. The bulbs vary greatly in size and appearance, some of the rarest and most expensive varieties producing the smallest and most oddly shaped bulbs. Lilies increase in size and beauty with age, and they should be left undisturbed from year to year. The best effects may be produced by planting a dozen or two of one kind in the same place, rather than one or two each of several sorts.

In choosing a location for a lily bed, be sure it is sufficiently elevated to prevent water standing upon it in Winter, as an excess of moisture will cause the bulbs to decay. November is considered the best time for planting lilies. In northern latitudes it is wise to protect the bed during the Winter with a good covering of leaves, which should be put on when freezing weather sets in and removed as soon as there is no longer danger of severe frosts. A well kept lily bed containing a dozen or more bulbs will make a magnificent show.

The *auratum* or gold-banded lily of Japan is the richest of its race. Down the center of each soft white petal runs a band of gold, and the whole blossom is marked with beautiful dots. The growth of this gorgeous flower is exceedingly beautiful and interesting—first the dry, scaly bulb, then the sturdy flower-stalk pushing through the earth, next the dark-green leaves and flower buds, and finally the dazzling white-and-gold blossoms. When the *auratum* was first introduced in America the bulbs brought exorbitant prices, but they are now quite cheap. New bulbs are shipped from Japan every year, and as each is wrapped in a ball of clay, they are certain to be plump and sound on their arrival. Some amateurs experience difficulty in rearing this lily, usually because of shallow planting. The bulb must be set deeply and must be allowed to remain in the same position for years. It may not make a strong growth the first season, but it will in time make amends for the delay.

FLORAL WORK FOR NOVEMBER.

LILIES.

The *lilium candidum* is the old-fashioned pure-white garden lily, also known as the Easter or Annunciation lily. It is fitly taken as the emblem of purity. The deep lemon-colored anthers contrast beautifully with the wax-like petals, and the fragrance is never oppressive. This is one of the best lilies for either indoor or outdoor rearing, but it must be planted early in the Autumn to succeed well, as it makes its leaf growth immediately after planting and prepares itself for early flowering.

The tiger lily grows with the greatest readiness in all localities, although it is a native of Japan. It blooms in August, and the



flowers are very showy, being of a bright orange hue, with black spots.

The *lilium rubrum* is also from Japan and blooms at Midsummer. It has a lovely white flower showing a band and spots of rose or crimson on each petal.

The *lilium tenuifolium* comes from Siberia and blooms in May and June. The flowers are vivid scarlet, with petals reflexed.

The *lilium martagon*, or Turk's-cap lily, is native to Europe, Siberia and Japan. It blooms in June, its flowers being purple or claret-colored.

The *elegans* species of lily, also known as *Thunbergianum* and *umbellatum*, are among the best hardy varieties. The large, bell-shaped flowers are produced in clusters and appear in great profusion early in the Summer.

A lily that is notable for its distinct coloring is the "Alice Wilson," it being tinted a clear lilac that deepens at the center to a rich golden shade.

The *Wallacei* has clear-buff flowers spotted with black. It is a

are "done up" in the usual way and laid carefully in a long packing-box; and the starch prevents the white goods turning yellow. It is such a comfort to be able to don a cool dress without trouble on the first hot day of Spring, that this alone is sufficient reason for laying away one's Summer gowns in a usable condition. When white silk or woollen dresses are being packed for the Winter, some precaution should be taken to keep them from turning yellow. A few pieces of white beeswax folded in cotton cloth and placed among the goods will prevent this discoloration. If possible, the garments should be encased in old linen or cotton sheets.

At this season of the year, when heavy rains are usual, it is well to examine the pillows, and give them a freshening if they need it. If the feathers are heavy and emit a close odor, place them on a grass plot during a heavy rain storm; and when they are thoroughly wet, hang them to dry in a shady place. This will enliven and sweeten them wonderfully. Feather pillows or beds should never be laid in the sun, as the heat draws out the oil, which is highly offensive. Apropos of beds, if there has been any encroachment of insect pests, generously paint the bedsteads with turpentine, which will destroy both the insects and their eggs.

We have mentioned but a few of the duties which must be performed before the Winter comes by the woman who looketh well to the ways of her household.

BLAIR.

very unique and handsome variety and flowers more freely than most lilies, a strong bulb often producing several flower stalks.

The Bermuda Easter lily is one of the most important kinds for florists, immense numbers of the bulbs being planted yearly, to be forced into bloom for Thanksgiving, Christmas, New Year and Easter. It is a charming pot plant and is very easily forced. A succession of bloom can be kept up all Winter by bringing pots of rooted bulbs in from the cold frame at intervals, as directed in the preceding article.

It is unfortunate that the calla lily, purest and most chaste of flowers, does not grow so profusely outdoors in all parts of the United States as it does in California, where it may be had in almost any garden for the plucking. Flower lovers in less favored sections of our country must, however, content themselves with house cultivation for this superb species. It is well adapted for window gardening, being sure to bloom if planted in very rich soil and watered abundantly every day; and it is also an excellent plant for aquariums. In the Spring it may be set out in the garden and left there until Autumn.

The *agapanthus*, or African lily, must also be grown indoors. This flower will make a magnificent display if planted in a large pot or tub and left undisturbed. Its blossoms are borne in clusters of twenty or thirty and measure nearly a foot across.

The amaryllis also belongs to the lily family, being known in some localities as the "Knight's star lily." It responds admirably to pot culture in the window, and when in bloom in the Winter and early Spring, it is excelled in beauty by few other flowers. It must be allowed to grow undisturbed. Repotting any variety of lily serves to retard its bloom.

The *hemerocallis flava*, or lemon lily, is a hardy and very charming border perennial, with large, broad, grass-like foliage, and heads of lily-like flowers of a soft yellow tint that are quite fragrant. The blossoms open singly and are very useful for cutting.

The lily-of-the-valley is so well known that description is not needed. It is one of those sweetly delicate little flowers that keep our love forever. The bulbs or pups will flower under almost any sort of cultivation. When grown in the house, they will bloom in five weeks from the time of planting, so that they may be easily reared for any occasion.

NEW PLANTS.

The cyclamens are among the most beautiful of the Winter and

Spring flowering bulbs for the window or greenhouse. Not only are the flowers of striking beauty, but the foliage is also extremely handsome, so that the plants are very ornamental even when not in bloom.

The new fragrant perpetual-flowering cyclamen is a remarkable variety. The blossom is waxy white, slightly tinted with rose at the base; and it possesses a soft violet fragrance.

The silver-striped peperomia well deserves to be included in the window collection. So thick and wax-like are its leaves that it may easily be taken for an artificial plant. The leaves are distinctly variegated with white and green and have the appearance of being powdered with frosted silver. Few plants are more useful for table decoration, and none will stand ill-usage more readily.

NOTES FOR THE MONTH.

In localities where the Winters are severe, roses and all other shrubs, vines and plants that are not quite hardy should now be protected, and flowering bulbs should be dried and stored where they cannot possibly be reached by frost. The bulbs must be perfectly dry when put away, or they will decay. The most successful florists pack their Summer bulbs in dry sand, so that no moisture can remain near them.

In the South a great many so-called greenhouse plants may be kept through the Winter by covering them with barrels or packing boxes filled with straw or leaves. Fine large plants of justicia, nubition, olea, achania, etc., may thus be kept in the open ground until Spring.

After the arrival of frost the lawn and garden should be put in order for Winter. Cut away all dead flower stalks, sweep up the dead leaves, and make all protected beds as neat as possible before the first fall of snow.

The Autumn and Winter months are the best time for making cuttings of the trees, shrubs and vines of which you wish to raise a stock next year. The sooner the cuttings are made after the frost has killed the leaves, the better they will grow.

Fill a box about five inches deep with coarse sand, and in it place cuttings of any hard-wooded plants, such as tea-roses, hydrangeas, gardenias, etc. Set the box on a lower shelf, and supply only a little water during the Winter. When Spring arrives the cuttings will have large bunches of thread-like roots, and they may then be planted in the garden.

A. M. S.

(CHILD LIFE.—SECOND SERIES.

THE PHYSICAL AND MENTAL DEVELOPMENT OF CHILDREN.

CHAPTER IX.—CHILDREN'S ASSOCIATES.

"First on thy friend deliberate with thyself;

Pause, ponder, sift; not eager in the choice,

Nor jealous of the chosen; fixing, fix;

Judge before friendship, then confide till death."

YOUNG'S NIGHT THOUGHTS.

After the earlier stages of childhood are passed, home influences cease to be the only ones by which the plastic nature of youth is moulded. Companionships formed at school and elsewhere become important factors, and as children are great imitators, these outside associations should by all means be good. It has been truthfully said that "As our bodies take a nourishment suitable to the meat on which we feed, so do our souls as insensibly take in virtue or vice by the example or conversation of good or bad company."

The young are always impressionable, and unconsciously become subject to the influence of others. In this fact lies the danger of evil associates, and one of the most difficult questions with which parents are confronted is that of restricting or governing their children's friendships. With the perversity that is inherent in human nature, children generally choose associates among the most undesirable of their acquaintances. Bad boys generally understand what constitutes "a good time," and the pleasures that come under this head are very alluring to others. It may seem a little tyrannical to demand of children that they relinquish all such amusements and associates. The games and sports appear harmless, and they probably are so at this early stage; but it is natural that the circumstances which form the character should exercise their greatest influence during childhood and early youth, and the actions which are then only the result of unconscious imitation grow into confirmed habits in after life.

Of course, it does not always follow that the young will passively imitate their associates. Even very small children are endowed with sufficient power to keep them from blindly following the lead of others; but the question is, can they be depended upon to exercise it? Unless it is known that they are capable of doing so, older heads should to a great extent select their associates. Those homely proverbs, "A man is known by the company he keeps," and "Birds of a feather flock together," contain the strongest arguments against carelessness in the choice of children's companions. There can be no congeniality between refinement and coarseness, decency and dissoluteness, sobriety and drunkenness; and the result of their association is certain to be the weakening of the better nature. On this important subject Seneca wrote: "The conversation of such persons is very injurious, for even if it does no immediate harm, it leaves its seeds in the mind, and follows us when we have gone from the speakers."

The young must form attachments, for the law of affection is universal. This being true, it is imperative that they find companionship only with that which is good and worthy. No feeling of the human heart can bring greater happiness than love that is reciprocated, and none can cause such pain as sincere love that is not returned. The safety of youth lies in basing its affection on real beauty of mind and soul—the two elements of the human being which form the spiritual nature of eternity. These alone are worthy of being loved, and an affection with such a basis will endure to the end of time. It will elevate and strengthen as nothing else can, making better men and women of those who choose such noble natures for their friends.

When a youth selects an associate, it is best for him to look above himself; and when he is inclined to complain of his surroundings, let him look down and compare his lot with that of humbler people. Comparisons may be odious, but they teach stern lessons. Daily

association with a weak, selfish nature and a narrow mind will almost invariably have the effect of dwarfing the mental and moral stature of a character, especially if it is still in the process of development. It is strange but true that humanity naturally possesses bad qualities, and only acquires good ones by patient cultivation.

A solitary life is undesirable for children. It narrows their minds, for it affords them no means of learning the feelings and needs of others, and how to serve them. If reared without companions, the young naturally become selfish and egotistical, not suspecting the ability of others, because they are entirely ignorant of it. No one who leads a secluded life can be so full of broad charity for the faults of humanity or so wise in all that goes to make up practical life as one who lives in the world and experiences its trials and temptations, its hopes and disappointments. It is possible to live in the world and yet be free from its vices, and there is, therefore, nothing to gain by leading a solitary life. Any man can be good if he is never tempted, but he will not develop strength of will. Temptations show what the character is made of, and if a boy can be carried safely through those which beset his pathway, he may be trusted not to sow any "wild oats" after he reaches manhood. These temptations can only be met and overcome in the world.

One danger which menaces the purity of a young boy's life comes from his desire to associate with boys many years older than himself. He looks upon the larger lads with admiring wonder and envy when they swear, smoke and imitate the airs of rowdyism. The recital of their dissipations is more exciting than the "Arabian Nights," and he listens with a little sigh of envy in his heart and wonders why he cannot have such experiences, too. Vice assumes for him a most tempting guise, and he resolves then and there to see some of it. He mentally adds that it will be "only for fun," and that he does not contemplate a life of such dissipation; but youth is ignorant and inexperienced and does not realize how soon and how easily a habit is formed.

It may occur to some to ask if an evil companion is never enabled by contact with a higher nature. Possibly, but such cases may rightly be regarded as the exceptions which prove the rule to the contrary. It is more natural for the evil to drag down the good, especially in the young, who have not yet been taught by suffering and experience to resist temptation. Some lofty natures have elevated depraved souls with whom they have come in contact, but they have always been aided by a desire for reformation on the part of their weak and erring companions. A nature which glories in or is indifferent to its evil tendencies is rarely reclaimed.

A familiar passage in Pope's "Essay on Man" presents a truth that has been recognized by every worker for the improvement of mankind. It is this:

"Vice is a monster of so frightful mien,
As to be hated, needs but to be seen;
But seen too oft, familiar to the face,
We first endure, then pity, then embrace."

Youth does not know this, however, and runs into evil which all after years cannot obliterate.

Help your boy to develop a strong character, but teach him to combine with it gentleness and modesty. Nobody likes a man who has his dignity continually wrapped about him like a cloak. A strong character should be accessible, and willing to shed its lustre upon those who need it and to help by word or smile or action the despondent and unfortunate. Such people are they who develop good in others, who charm the young and awaken in them an ambition to do good and great things. They radiate force, exert

power, and even create it, as is attested by many men who avow that their talents have been discovered, their ambitions excited and their minds influenced through contemplation of the life of one powerful man or woman. Admirers of Dante claim that he inspired Boccaccio, Petrarch and Tasso in poetry, and Giotto, Michael Angelo and Raphael in art.

Sainte-Beuve proved his knowledge of human nature when he said, "Tell me whom you admire, and I will tell you what you are." A lofty character cannot admire a mean one, and a small nature is too contemptible to reverence a noble one. There is in a selfish man's heart a feeling of joy when misfortune overtakes his best friend; he feels affronted when some other man succeeds where he has failed, and he nurses his petty grievances until they assume gigantic proportions. As youth precedes maturity, these unhappy feelings must have had their beginning in childhood, perhaps in envying a young playmate the possession of a pretty toy or fine raiment. Well may we pray to be delivered from "envy, hatred and malice, and all uncharitableness."

Young girls as well as boys need careful watching in the choice of their associates. An observant mother can tell just how her daughter's nature is unfolding by considering the company she keeps. If she associates habitually with girls who fritter away their time at school and talk of nothing but dress and beaux, she will soon become as idle and vain as they. Constant vigilance is the price the mother must pay to surround her daughter with good associates. She must teach her to love mental worth and spiritual good for their own merit rather than for the hope of a reward in this world or the next; to hold in deepest respect moral excellence and moral power; to despise impurity and all moral debasement; to reverence religion and hold it sacred; to regard her body as a sacred temple that must not be defiled by even an evil thought. These high principles form the basis of all that is great and noble in humanity. They have both a moral and a religious aspect, and they give an assurance of God's presence in the heart and life.

If a girl can be induced to study human nature, she will have a strong weapon of defense. She will thus be enabled to distinguish between the false and the true, and she will have the strength to consult her reason and conscience before bestowing her affections. With this safeguard, there will be little danger that her love or friendship will be conferred on unworthy objects.

Every stage in the upward or downward tendency of a boy or girl, every line of thought and every emotion may be traced by the associates chosen, and the young life may thus be read like an open book, if the parents are observant. Take, for instance, children's games. If a boy is interested in base-ball, he will naturally associate with boys who have similar inclinations. So the bent of his mind can be steadily followed, from early Spring, when he wears out the knees of his trousers and hose in playing marbles, until Midwinter, when he sits over a blazing fire, popping corn. Humanity is very transient, if one only has a clear vision.

A wise mother will use every effort to early win the confidence of her children. She may not be particularly interested in knowing just how many "home runs" Jack made in his last game of ball, or how the home "nine" lost the game because they had a poor pitcher; she may not even have a clear idea regarding the nature of an "inning" or the "home plate," but she can certainly listen to her son's description as politely as she would to a tiresome talker whom she meets in a friend's drawing-room. In this way she can gain his confidence, and when she has accomplished that, she has made a conquest of which she may well be proud. She need then have no fear of his associates, for their influence will be secondary to hers, and the boy's every action will be subject to her judgment.

M. C. MURRAY.

A HARVEST-HOME ENTERTAINMENT.

The Hamptons lived about four miles from town in an old-fashioned house, which Jane Hampton, the youngest daughter, said was horrid, but which Alice Gay, an artist who was visiting her from a distant city, declared to be wonderfully picturesque.

The two girls were great friends, and Alice had already spent more than a month in the country; but her visit was now drawing to a close, and she was soon to return to the city and take Jane with her to stay until after the holidays.

One afternoon as the girls were returning from a visit to a neighbor, Jane suddenly remarked:

"My dear, I am in a quandary, and need your valuable assistance."

"Well, you shall have it, whether the dilemma is caused by a love affair or by uncertainty regarding a new dress or bonnet."

"Fortunately the subject is a lighter one than either of those, and I am encouraged to lay the case before you, for I know you possess a fertile imagination and plenty of ingenuity, and I feel that if help reaches me, it will come from you."

"I would surely not have the heart to withhold assistance after such an avalanche of compliments," said Alice laughingly. "Make known your desires, therefore, and they shall be satisfied, even to the half of my kingdom."

"My chief desire at present is to give an entertainment," responded Jane.

"What sort of an entertainment?" asked her friend.

"That is just what I want you to decide for me. I am under social obligations to several of our neighbors here, and also to a number of girls in the town, whose hospitality I have enjoyed time and again without making any return; and, besides, I want to give you a little entertainment of some kind before you leave our house."

"Well?" said Alice, when her friend paused as if for a reply.

"The trouble is this," continued Jane. "Many of my friends give such elaborate entertainments, and have such beautiful china and glassware, and such spacious homes in which to receive their friends, that I haven't the heart to undertake anything of the kind, living, as I do, in this old-fashioned house, with its bare-looking rooms, and no piano, no handsome dishes—nothing, in fact, that can redeem it from hopeless plainness. Sometimes I am tempted never to accept another invitation, because I am not in a position to return the courtesy."

"I think," said Alice thoughtfully, "that you take far too serious a view of the matter. In the first place, people like to be entertained and amused, and nothing is so likely to achieve this result as a diversion that possesses the charm of novelty. You are really in a position to give a very delightful sort of entertainment, if you wish to do so."

"Pray tell me how," cried Jane in doubting tones.

"The kind of entertainment you so much regret your inability to give would not be a suitable one for your surroundings, nor would it be a novelty to the young townspeople, who are doubtless weary of crash-covered floors, flowers in profusion, costly china and glassware and fine music. These are not the things you need in the present instance."

"What sort of an entertainment could be given without them?" asked Jane in astonishment.

"I will have to think the matter over a little before I can give an explicit answer, but my idea is that the affair should be of a strictly rural nature, so as to harmonize perfectly with the surroundings."

"I might give a garden party and have my guests sit out among the cabbages and turnips, only I fear the nights are a little too cool," said Jane with mock seriousness.

"Too cool to make a success of it, I think," answered Alice with a laugh. "How would a 'Harvest-Home' entertainment do? It strikes me that would be just the thing; but we will talk the subject over carefully to-night."

When two girls "talk over" a project carefully at night in the quiet of their own room, its success is usually pretty well assured.

A few days after this, Jane's two younger brothers were sent out on horseback to deliver the invitations to her entertainment, one having a list of the young men, and the other a list of the maidens, who were to be invited. Each of the boys carried a small basket of corn-husks, rolled into little scrolls and tied with blades of grass.

On the inner side of each husk these words were inscribed in rustic characters:

Harvest Home.

Jane Hampton.

November ninth, 1893.

When the boys delivered the unique invitations they were careful to state that a wagon would be sent for the guests; and on the evening of the entertainment Jane's brothers and a farm hand each went to town with a huge two-horse wagon to gather up the guests.

Straw was spread thickly in the bottoms of the wagons for the young folks to sit upon, and a right merry ride they made of it. Some of the young men had provided themselves with long tin dinner-horns, which they blew lustily from time to time, so that there was "music i' the air," as well as much laughter, as they rode along.

On the gate-posts at the end of the broad driveway leading from the road to the Hamptons' house were two Jack-o'-lanterns cut from immense pumpkins, one having fiery-red eyes and the other bright-green ones. One of the young men said they represented "Love" and "Jealousy."

Here and there on poles planted at each side of the drive were numerous smaller Jack-o'-lanterns, until it seemed as though the house must be an enchanted castle jealously guarded by a host of fiery-eyed demons.

DELSARTE PHYSICAL CULTURE.—Attention is called to an advertisement elsewhere in this issue of "The Delsarte System of Physical Culture," a work just published by us at Four Shillings or \$1.00 per copy. It presents in convenient book form the lessons which have appeared in this magazine during the past two years, and has been prepared under the personal supervision of the author, Mrs. Eleanor Georgen, who has added much valuable matter not contained in the original articles. The book is profusely illustrated with accurate

drawings, and its style and mode of arrangement render it particularly desirable as a text-book for schools and seminaries in which physical training forms part of the curriculum. Its teachings cover the ground thoroughly, and its explanations are clear without being profuse. The lessons as they appeared in *THE DELINEATOR* received the hearty approval of some of the most prominent educators in the country, and we have no hesitation in declaring the book to be the best that has ever been issued on the subject.

Within the house a perceptible change had taken place, and for once the rooms really looked artistic. All the floor coverings had been taken up, even to the parlor carpet, with its bunches of bright red roses on a brilliant green ground. It required the united persuasion of Jane and Alice to move Mrs. Hampton to consent to this despoiling of her home, as she was pleased to regard it; and she expressed herself as horrified at the idea of inviting folks to her house and receiving them on bare floors.

The boards had been scrubbed clean and white until they fairly gleamed in the ruddy fire-light. The hall was decorated with corn stalks, tassels and husks. A fantastic dado was formed of stalks, and above this the husks, spread out like stars, were fastened to the walls and ceiling with large pins.

In the parlor the decorations were yet more elaborate and unique, wheat, oats and various Autumnal grasses being combined with corn in many pleasing designs. A frieze was made about the walls with ears of corn from which the husks had not been removed. The husks of each ear were pulled apart and joined to those of the ear at each side, thus forming festoons of husks, from which the partly bared cobs of white and yellow corn hung down like rich tassels. Here and there a cob of red corn appeared among the decorations, and it was whispered that it conveyed all the privileges of mistletoe at Christmas time.

The gilt frame of a large, old-fashioned mirror was concealed by grasses and clusters of wheat and oats, and two or three pictures on the walls were treated in the same manner. Bunches of wheat, oats and millet were placed at regular intervals on the walls, and strings of grains of corn in various tints were festooned from one to another.

Similar ropes of corn were used to loop back the curtains, on which clusters and garlands of pressed Autumn leaves had been pinned. The mantel-piece was banked with grasses, wheat-heads, fantastic gourds, yellow pumpkins, and ears of red, white and golden corn peeping from their husks.

Tall dark-blue and brown jars, such as farmers' wives use for storing cream, stood in the corners, and in them were great bunches of dried grasses, milk-weed pods, thistles, bitter-sweet and pretty warboo berries.

Jane and her friend were clad in simple white gowns, with clusters of bitter-sweet and wheat-heads at their throats and in their dark braids of hair.

Perched on a table in one corner of the room were two old-time darkies, one with a banjo and the other with a fiddle; and throughout the evening these jolly musicians played quaint reels and contra-dances to nimble and willing feet, Uncle Rastus calling the various figures in sonorous tones.

In the supper-room the idea of the "Harvest-Home" was carried still further. In the center of the table was an oblong mound of fruit—pears, peaches, apples, grapes, plums, etc., and this tempting pyramid was edged with vines of the five-leaved ampelopsis, which were exquisite in their Autumnal colors.

Long, graceful sprays of the crimson vine were also used in profusion to festoon the walls, mantel-piece, windows and doorways.

The side-board, which was a massive, old-fashioned affair, was effectively banked with fruits and vegetables ranging in hue from the bright yellow of pumpkins and squashes to the rich dark-red tint of the Indian peach. The effect of Alice's deft touch and artistic taste was particularly noticeable in the arrangement of this attractive decoration.

All the quaint table-ware that Mrs. Hampton possessed, and a good deal that had been borrowed from generous neighbors, graced the festive board; and the supper was entirely in keeping with the occasion. The table fairly groaned under the weight of delicious hams, turkeys, lightbread, golden pumpkin-bread, dishes of sweet and sour pickles, amber-hued coffee, and, last but not least, toothsome pumpkin-pies, in the making of which none could possibly excel Mrs. Hampton.

When the guests had wearied of dancing, various games were introduced, including blind-man's-buff and forfeits; and the evening ended with a merry reel, in which all joined.

One and all assured their hosts that they had never been more delightfully entertained; and when the company had departed, Jane, in the fulness of her gratitude, gave Alice an impulsive hug and said, "What a jewel of a girl you are!"

H. C. W.

AROUND THE TEA-TABLE.

How easy it is, my dears, to lose sight of the distinction between a hat and my hat. Just now, when one is considering the head-covering that is to be worn for several months, the thought of individual becomingness should be kept prominently in mind. *Chapeaux* are without doubt the most beguiling and deceptive items of feminine apparel when viewed in the abstract. As we pose an artistic shape upon the hand, we admire the tie of the bow, the droop of the feather, and the jaunty turned-up corner of the brim, within which, perhaps, nestles a bewitching bow of our favorite ribbon; and yet this dainty affair may disagree with the tint of the eyes and rob the cheeks of all life and color, and the curve of the brim that seemed so graceful may emphasize the most unattractive feature of the face. She who is wise in her day and generation knows better than to choose a hat or bonnet for its mere artistic beauty. It must above all be becoming, for when a hat is once upon the head, it becomes practically a part of the wearer and cannot fail to alter, for better or for worse, the shape of her face, the tone of her complexion, and, perhaps, the proportion of her figure.

After deciding upon a hat, one must, of course, select a veil to wear with it, and thought should be given to the possible adjustment of this important accessory. A broad-brimmed hat often seems to quarrel with the veil, and the latter parts company with the brim on the first provocation offered by a strong breeze. If the veil is amply large, however, and is securely pinned, this annoying disarrangement will be impossible. But there are brims that simply will not admit of a becoming adjustment of the veil, which invariably forms V-shaped folds from both sides toward the nose. Before making final choice, therefore, of an admired shape, it is wise to try it with a veil; and if it does not yield gracefully to this adjunct, choose another that will be more accommodating.

Our tea seems to derive additional flavor from the dainty Dresden cups in which it is served. Margie brought them to me from the World's Fair, and they are truly exquisite specimens of the famous ware. Every requisite for my lady's toilet-table can now be had in this lovely china. There are hand-mirrors, powder-boxes, picture-frames, combs, brushes, pin-trays, pretty pin-cushions of velvet mounted on the china—every implement and convenience, in fact, that a fastidious woman loves to see upon her dressing-table or bureau. These pretty articles are so fragile, however, that they cannot fail to be a continual source of anxiety to their owner. There is little likelihood that they will to any extent displace the beautiful silver toilet accessories which have been so long in favor, and which possess the very practical merit of durability.

The fashionable woman prefers to have all the furnishings of her bedroom correspond as nearly as possible. The bed-spread, the slips for the dressing-table and washstand, and the covers for the small table and footstool and for the indispensable writing-table must all match exactly in foundation, pattern and coloring. The newest design for decorating dainty bedroom spreads and covers is the Louis Seize bow, which is quickly worked in a sort of coral stitch intermingled with couplings. Blue, yellow and white linen are driving everything else out of the field for general fancy work. The new pattern is executed in white on blue linen, and an extremely effective bed-spread may be produced by working a large conventional flower spray in each corner and using the bow and ribbons to connect the sprays and join the embroidery along the sides. A little softly shaded rose silk in the centers of the flowers will relieve the rather cold effect of the blue and white, and a tinting of green may be pleasingly worked into the leaves and stems.

A very handsome spread made of blue linen is embroidered with flowers at the corners, and a graceful bow pattern is wrought along the sides in white relieved with apricot. The spread is lined with apricot, and so also is a frill at the edge that is caught up about every four inches so as to form a border of full Vandykes, in which the dainty lining is prettily displayed. The frill provides a charming and novel finish, being an agreeable departure from the ordinary falling ruffle.

Another pretty spread is formed of four wide strips of pink linen (Java canvas could be used) separated by wide torchon insertion. The linen is embroidered in a bold outline pattern with white flax thread, and the bands are joined to the insertion with rows of feather-stitching done with similar thread. The spread is finished with a frill of torchon lace and lined with cambric. A lining of flannelette or silk would be richer, but would, of course, be more expensive. All bed-spreads are now finished with a frill, except the heavy ones, which do not admit of such a completion. Even a turkey-red couch-cover, which may be all-over worked in a flourishing pattern or in stripes with a white flossy thread, is given quite an elegant appearance by the addition of the inevitable frill.

It is a pretty fashion, when the sleeping room is curtained with chintz or crêponne, to have the frilled bed-cover of the same material, or, when the curtains are of Madras or art muslin, to have the bed-spread a snowy square. The sachets also match the general coloring in my lady's charming retreat. A pretty but simple glove sachet for a yellow room is made of yellow linen. In the middle the word "Gloves" is worked with white thread in satin stitch edged with soft French knots placed a little distance apart. On the left side is a tiny spray done in couching stitch with green and in satin stitch with white, and a large spray to match is embroidered on the right side.

The dainty woman allows herself as many pleasing surroundings as her purse will permit. Perhaps in her bath she is over-fastidious, for it is now counted most luxurious to add sundry perfumed waters, milk, crushed strawberry—almost anything, in fact, that will impart a suspicion of perfume. But as a bath is primarily designed to cleanse the skin, these additions do not find favor with the practical woman. They are luxuries that in her eyes are not half so refined, so effective or so dainty as the use of clear water and some simple, pure, unscented soap for removing the impurities that clog the pores.

For wash-cloths the netted vegetable fibre known as the loofah is liked by many, though it is very rough until softened by use. It is far preferable to a sponge, which can never be made perfectly clean after use without being boiled in soda. A sponge holds too much of what it removes from the skin to be wholly satisfactory to the fastidious woman. The loofah, which may be purchased at almost any drug shop, is more open in its fibre and should always be dried in the sun. But, after all, the novelties for the bath can never take the place of the wash-cloth of fine huckaback or Turkish towelling, which can be boiled until thoroughly clean.

Women who appreciate the beauties of Nature's coloring are now busy arranging and preserving Autumn foliage for future decorative use. Few products of forest or field are brighter and prettier than these gayly colored leaves, and in a home where pictures are not abundant and rich furniture and costly draperies are an impossibility, they will do much to make up for the lack of more formal ornamentation. The method once generally followed to preserve Autumn leaves was to press them with an iron that had been rubbed on a piece of beeswax; but this produces a very stiff effect and renders the tips of the leaves quite brittle, while the wax imparts a high, unnatural gloss. A newer and more successful plan consists in painting the wrong side of each leaf with linseed oil, ironing it immediately, and then painting and ironing the right side in the same way. This treatment gives the leaves sufficient gloss, while they remain quite pliable. It is not necessary to press and dry the leaves beforehand, but there are some painstaking souls who do this. It is said that the tints may even be well preserved by painting only the right side of the leaves with the oil, and then laying them, without ironing, between newspapers under heavy weights, and leaving them until quite dry. Autumn leaves may be used in many artistic ways to brighten a room, and they also make pretty table decorations.

A very practical result of the extensive travelling of the past six months is what is known as the travelling pocket. It is a deep pocket made separate from the skirt, under which it is tied about the waist with tapes. In it may be placed money, keys, jewelry and other small valuables that are not required *en route*. This convenient appendage removes a great weight of care from the mind of the average feminine tourist, for when it is used she knows that her precious belongings are secure against thieves and cannot be left behind in the train or railway station.

The vigorous winds of Autumn have brought with them the usual array of chapped hands and faces and cracked lips, which demand some emollient. The remedy of our grandmothers was mutton tallow in some *au naturel*; and the same humble specific, disguised and in some important respects improved, is still considered a sovereign cure for the ills caused by frost and biting blast, being now sold under various high-sounding names. To make an excellent emollient, first cut a quantity of mutton tallow into small pieces and place it in a saucepan without water. Set the pan in a kettle of boiling water, let it remain until the tallow is melted, and then strain the liquid grease through a fine sieve, and to every cupful add a tea-spoonful of essence of camphor. When the two are thoroughly mixed, add a tea-spoonful of any perfume, pour the preparation into toilet jars, and set it away to cool. It will keep indefinitely; and it costs but a trifle when made at home, while in the shops the same remedy is offered under an attractive name at several times its actual value.

E. S. W.

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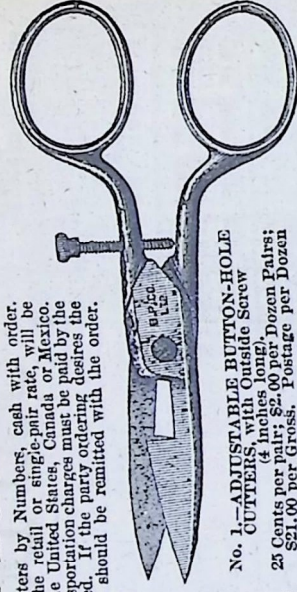
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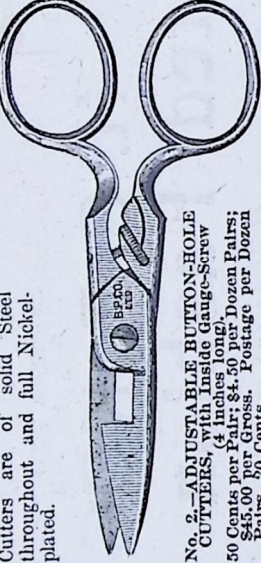
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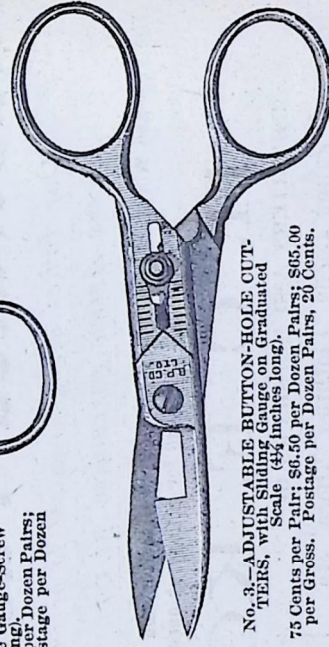
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No. 3.—These Cutters are of the Highest Grade of English Razor Steel, Full Nickel-plated and Hand-forged. They are regulated by a Brass Gauge, with a Phosphor-Bronze Spring sliding along a Graduated Scale, so that the Button-Hole can be cut to measure.

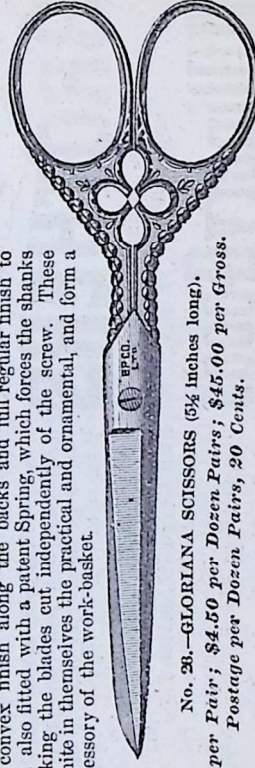


No. 3.—ADJUSTABLE BUTTON-HOLE CUTTERS, with Sliding Gauge on Graduated Scale (4 3/4 inches long). 75 Cents per pair; \$6.50 per Dozen Pairs; \$65.00 per Gross. Postage per Dozen Pairs, 20 Cents.

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Scissors for the Work-Basket.

THE GLORIANA SCISSORS.—Made of Finest Razor Steel, with Bows beautifully embossed in Nickel and Gold and fluted along the sides; with Blades finely polished and nickelled, having a convex finish along the backs and full regular finish to the edges; also fitted with a patent Spring, which forces the shanks apart, making the blades cut independently of the screw. These scissors unite in themselves the practical and ornamental, and form a dainty accessory of the work-basket.



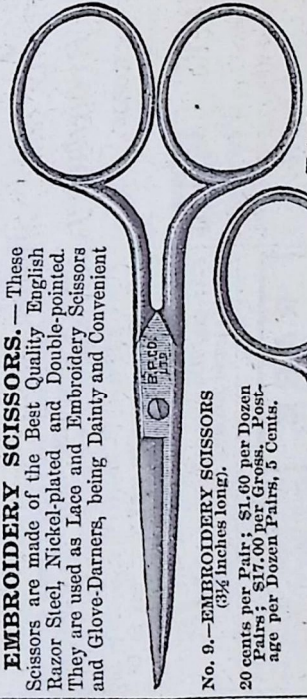
No. 20.—GLORIANA SCISSORS (5 1/2 inches long). 50 Cents per pair; \$4.50 per Dozen Pairs; \$45.00 per Gross. Postage per Dozen Pairs, 20 Cents.

EMBROIDERY SCISSORS.—These Scissors are made of the Best Quality English Razor Steel, Nickel-plated and Double-pointed. They are used as Laco and Embroidery Scissors and Glove-Darners, being Dainty and Convenient

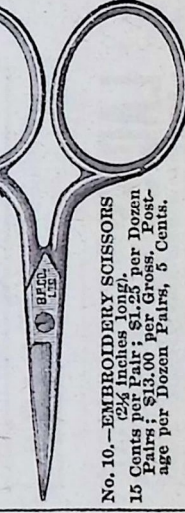
Implements of the *Nécessaire* and Companion, indispensable to every Lady's Work-Basket.

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Order by Numbers, cash with order. Ordered at the retail or single-pair rate, they will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at dozen rates, transportation charges must be paid by the party ordering, at the rates specified. If the party ordering desires the package registered, 8 cents extra should be sent with the order. We cannot allow dozen rates on less than half a dozen of one style ordered at one time, nor gross rates on lots of less than half a gross.



No. 9.—EMBROIDERY SCISSORS (3 3/4 inches long). 20 cents per pair; \$1.60 per Dozen Pairs; \$17.00 per Gross. Postage per Dozen Pairs, 5 Cents.



No. 10.—EMBROIDERY SCISSORS (2 3/4 inches long). 15 Cents per pair; \$1.20 per Dozen Pairs; \$13.00 per Gross. Postage per Dozen Pairs, 5 Cents.

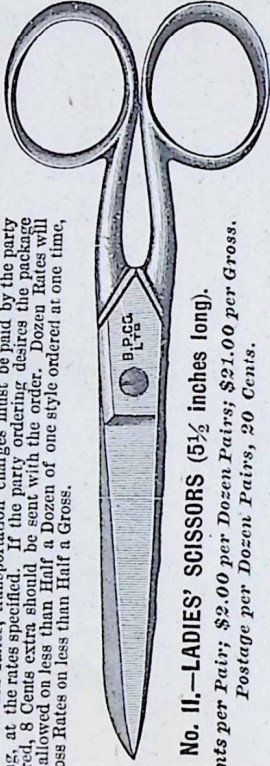
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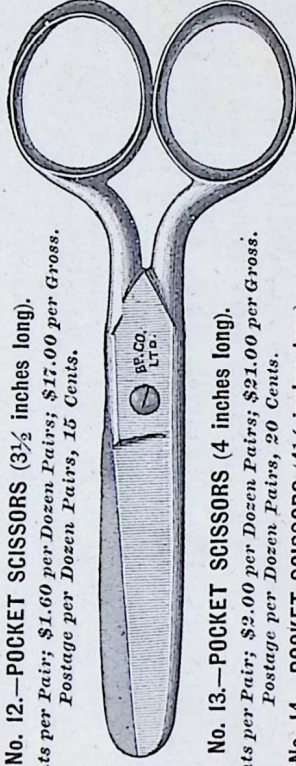
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The Lowest-Priced First-Quality Scissors ever placed on this Market, Made of the Best Quality English Razor Steel, full Nickel-Plated, and neatly finished.

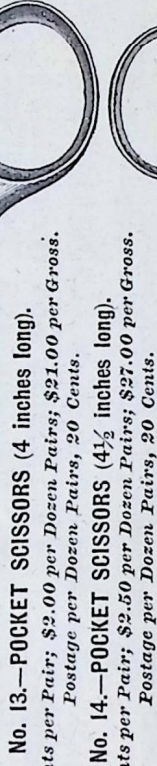
Order by Numbers, Cash with order. When ordered at the Retail or Single-Pair Rate, these Scissors will be sent prepaid to any Address in the United States, Canada or Mexico. When ordered at Dozen Rates, transportation charges must be paid by the party registering, at the rates specified. If the party ordering desires the package not be allowed on less than Half a Dozen of one style ordered at one time, net Gross Rates on less than Half a Dozen.



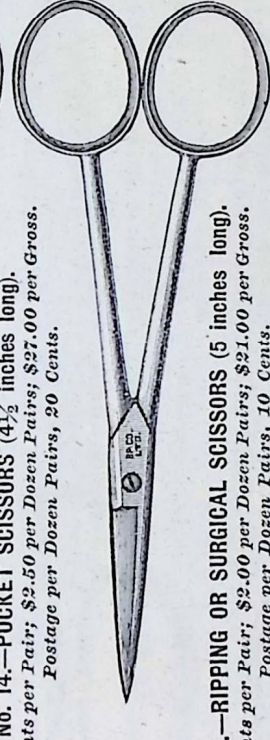
No. 11.—LADIES' SCISSORS (5½ inches long).
25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
Postage per Dozen Pairs, 20 Cents.



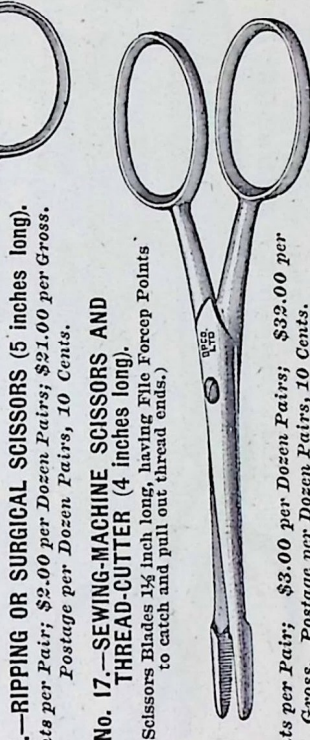
No. 12.—POCKET SCISSORS (3½ inches long).
20 Cents per Pair; \$1.60 per Dozen Pairs; \$17.00 per Gross.
Postage per Dozen Pairs, 15 Cents.



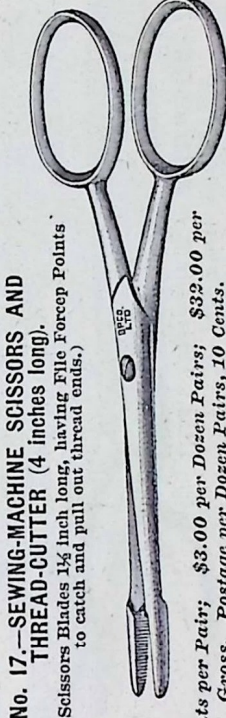
No. 13.—POCKET SCISSORS (4 inches long).
25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
Postage per Dozen Pairs, 20 Cents.



No. 14.—POCKET SCISSORS (4½ inches long).
30 Cents per Pair; \$2.50 per Dozen Pairs; \$27.00 per Gross.
Postage per Dozen Pairs, 20 Cents.

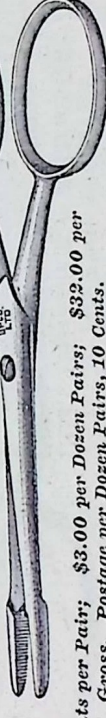


No. 15.—RIPPING OR SURGICAL SCISSORS (5 inches long).
25 Cents per Pair; \$2.00 per Dozen Pairs; \$21.00 per Gross.
Postage per Dozen Pairs, 10 Cents.

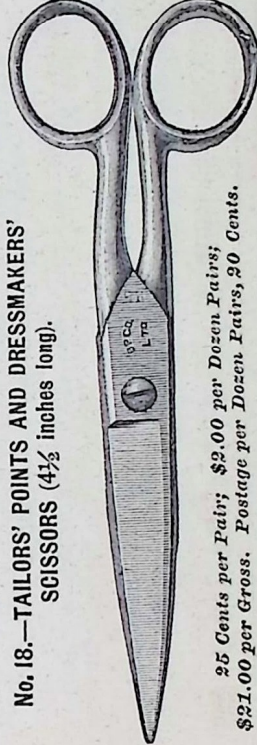


No. 17.—SEWING-MACHINE SCISSORS AND
THREAD-CUTTER (4 inches long).

(With Scissors Blades 1½ inch long, having File Forcep Points to catch and pull out thread ends.)



No. 18.—TAILORS' POINTS AND DRESSMAKERS'
SCISSORS (4½ inches long).



No. 19.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (5½ inches long).
25 Cents per Pair; \$2.00 per Dozen Pairs; \$22.00 per Gross.
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No. 20.—TAILORS' POINTS AND DRESSMAKERS' SCISSORS (6½ inches long).
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(Continued).

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My dear Mrs. Blank:

It gives me great pleasure to accept your kind invitation for dinner on Wednesday, the tenth, at half-past seven o'clock.

*Yours cordially,
Alice Dash.*

*22 Maryland Avenue.
Monday.*

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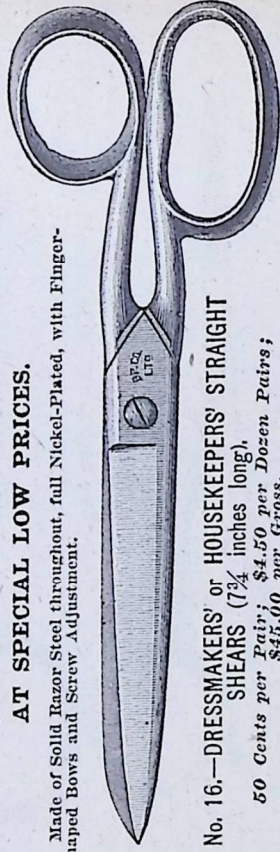
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SHEARS (7¼ inches long).

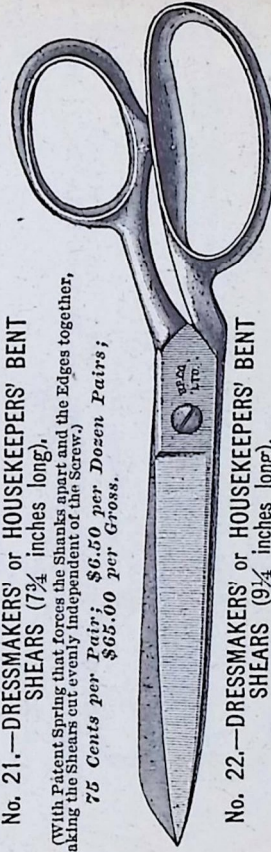
50 Cents per Pair; \$4.50 per Dozen Pairs;
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No. 21.—DRESSMAKERS' or HOUSEKEEPERS' BENT

SHEARS (7¼ inches long).

(With Patent Spring that forces the Shanks apart and the Edges together, making the Shears cut evenly independent of the Screw.)

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No. 22.—DRESSMAKERS' or HOUSEKEEPERS' BENT

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(With Patent Adjusting Spring, as in No. 21.)

\$1.00 per Pair; \$9.00 per Dozen Pairs; \$90.00 per Gross.

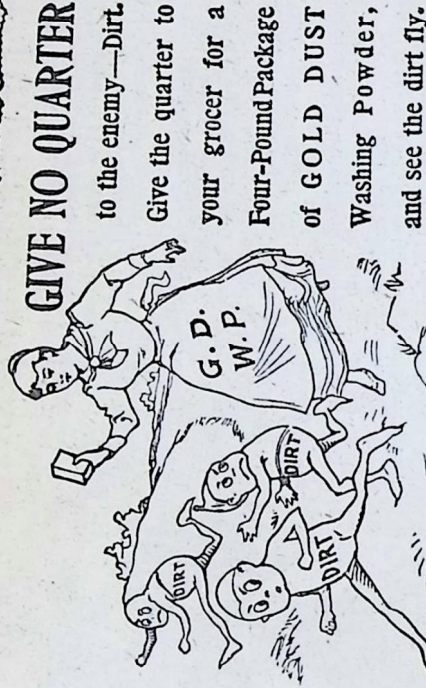
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Washing Powder,
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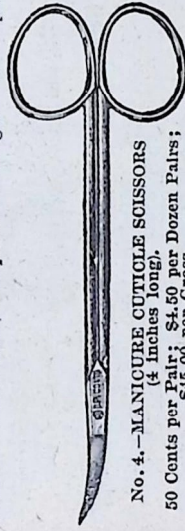
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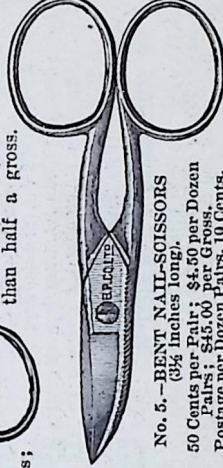
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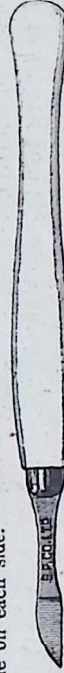
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(4 inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs;
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No. 4.—These Cuticle Scissors are of the best quality English Razor Steel, Needle-pointed, Hand-forged, and Ground by French Cutlers.

No. 5.—These Bent Nail-Scissors are of the Highest Grade of English Razor Steel, Forged by Hand, with Curved Blades and a File on each side.



No. 5.—BENT NAIL-SCISSORS
(3½ inches long).
50 Cents per Pair; \$4.50 per Dozen Pairs; \$45.00 per Gross.
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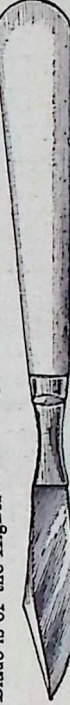
No. 6.—OUTICLE KNIFE (With Blade 1¼ inch long). 35 Cents per Knife; \$3.00 per Dozen; \$32.00 per Gross. Postage per Dozen, 10 Cents.

No. 6.—The Handle on this Cuticle Knife is of Finest Quality White Bone, and the Blade is of Best Hand-forged English Razor Steel, the connection being made with Aluminum Solder, under a Brass Ferrule.



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ANSWERS TO CORRESPONDENTS. (Continued.)

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FLORENCE:—Choo-e black *point d'esprit* or Brussels net, and make it over shaded silk.

A. D.:—Cat-tails may be gilded, bunched with dried ferns and grasses, and arranged under wall brackets; or they may be disposed to form a tripod, and a basket may be placed within to hold odds and ends.

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A widow has no card during the first year of mourning, but after that her christian name should be engraved upon her card, of course with the prefix "Mrs."



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Order our sample lot now for only 25c. If you order many

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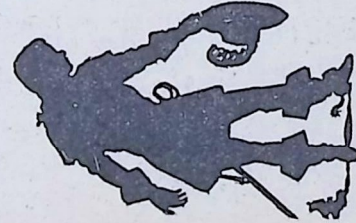
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ALICE:—The tobacco-pouch, candle-shade and whisk-broom holder described and illustrated in the September DELINEATOR would make acceptable gifts for a man. Trim your black silk with black boundon lace and satin ribbon.

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HOUSE-KEEPING.

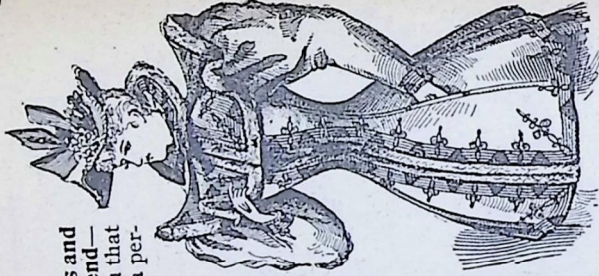
This Book contains full instructions in the Most Economical and Sensible Methods of Home-Making, Furnishing, House-Keeping and Domestic Work generally, treating instructively of all matters relative to making a Home what it can and should be.

Prospective Brides and all Housekeepers, young or old, will find "Home-Making and House-Keeping" filled with hints and instructions through which the commonplace may be made refined and beautiful, the beautiful, comfortable, and all surroundings harmonious.

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FORTY SAMPLES

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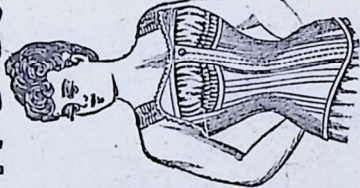
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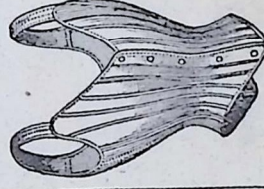
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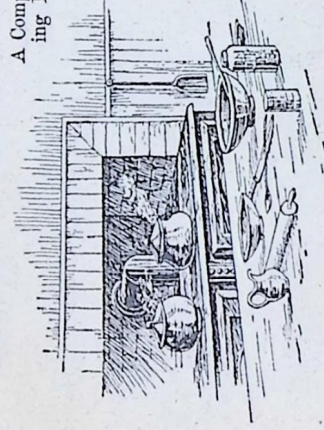
ANSWERS TO CORRESPONDENTS.
(Continued).

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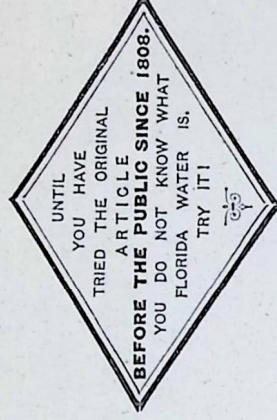
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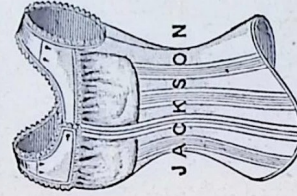
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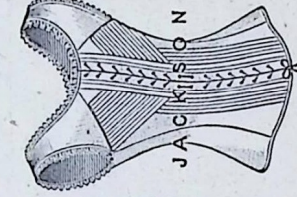
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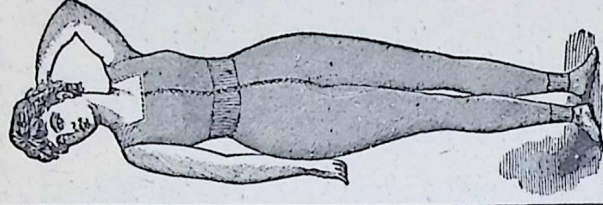
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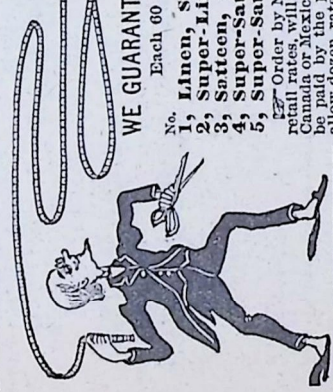
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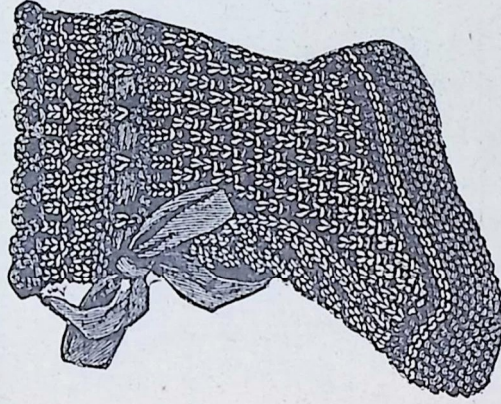
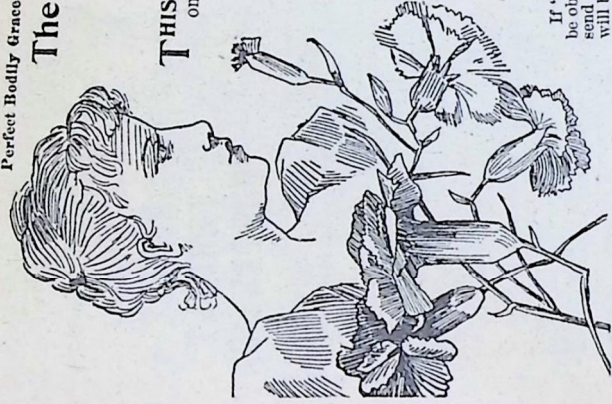
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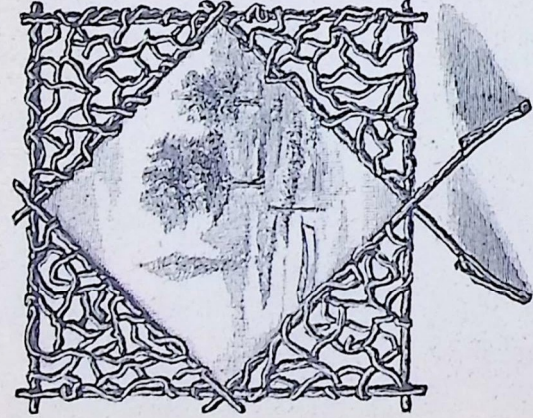
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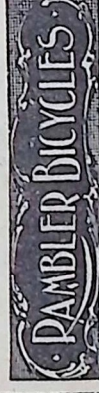
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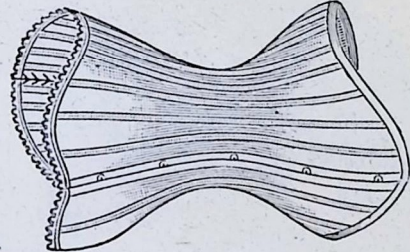
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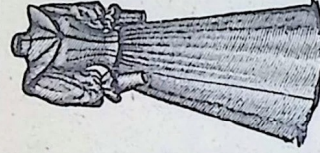
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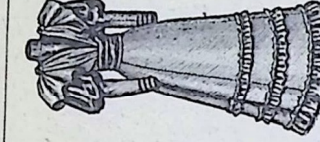
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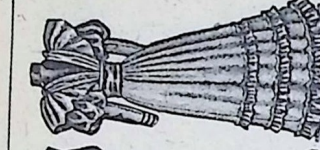
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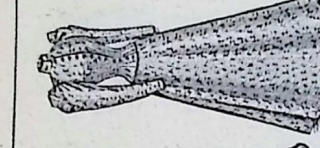
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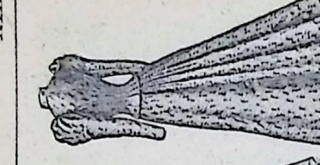
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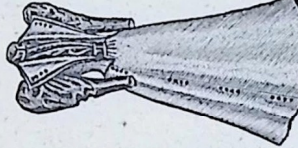


6312



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Ladies' Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



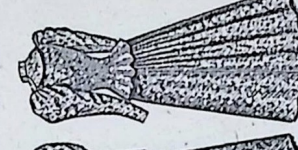
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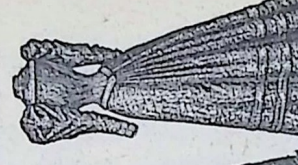
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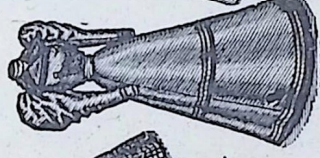


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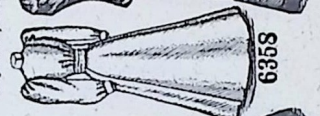


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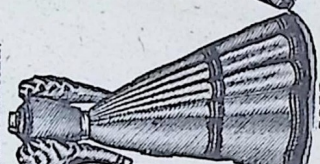
Ladies' Costume, with Three-Piece Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



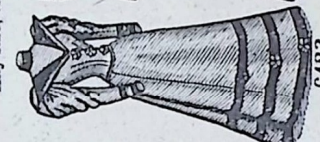
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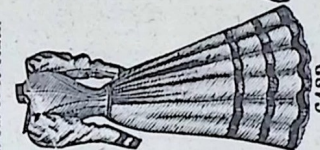
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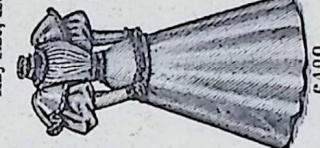
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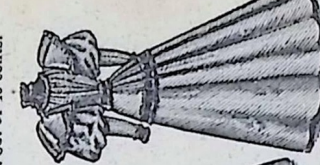
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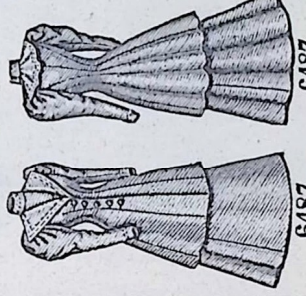


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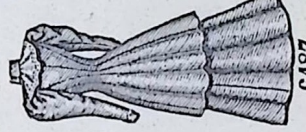


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Ladies' Recluse Eton Costume, with Four-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

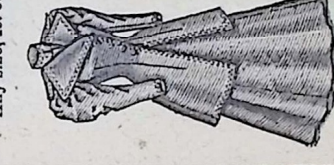


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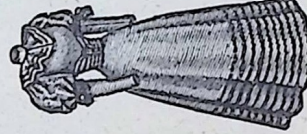


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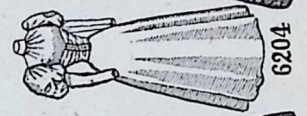


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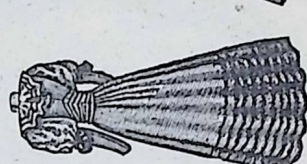
Ladies' Costume, with Three-Piece Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



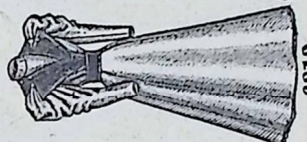
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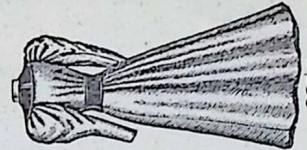
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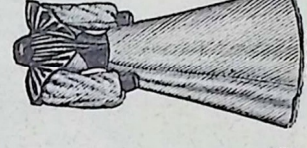
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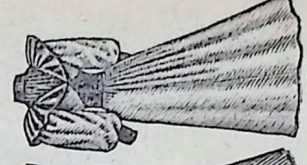
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Ladies' Costume, with Circular Skirt and Removable Circular Collar (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



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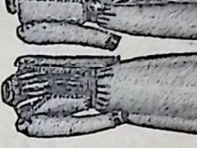
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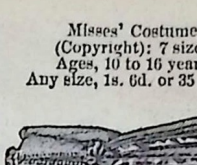
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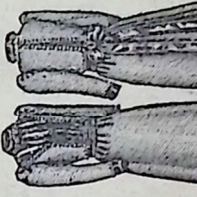


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Misses' Costume, (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

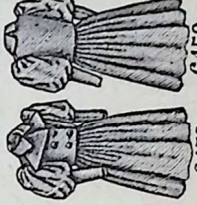


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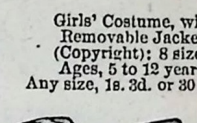
Girls' Costume, with Removable Jacket (Copyright): 8 sizes. Ages, 5 to 12 years. Any size, 1s. 3d. or 30 cents.



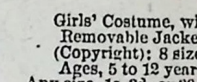
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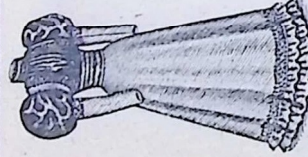
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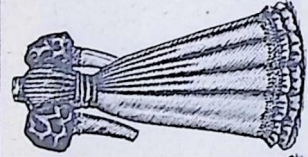


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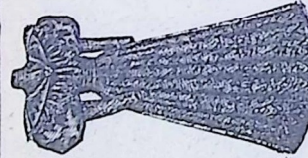


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Ladies' Costume, with Circular Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cts.

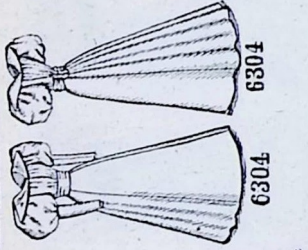


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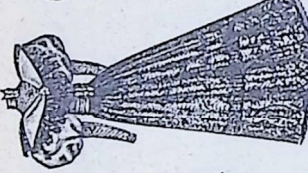


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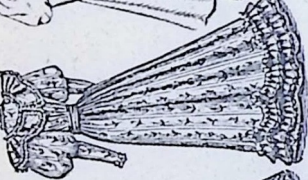
Ladies' Costume, with Full Skirt Over a Four-Gored Empire Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



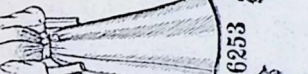
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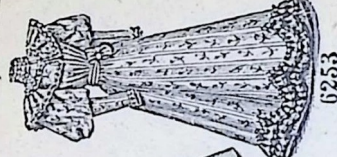
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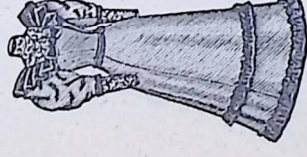


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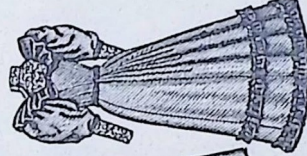
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Ladies' Costume, with Four-Gored Skirt (Copyr't): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

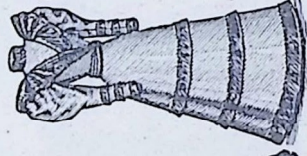


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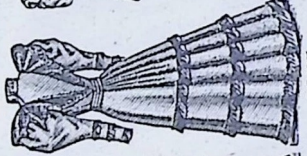
Ladies' Costume, with Six-Gored Skirt (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cts.



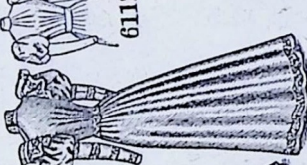
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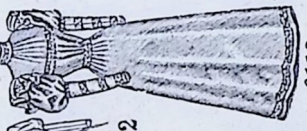
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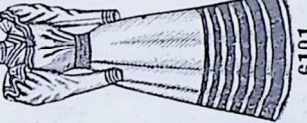
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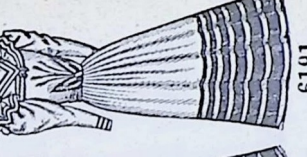
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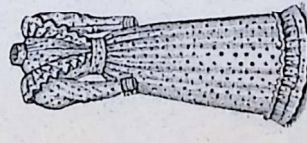


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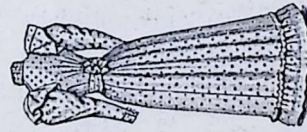


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Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cents.



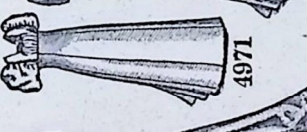
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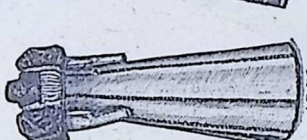
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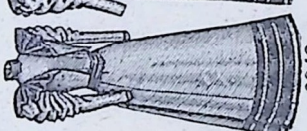
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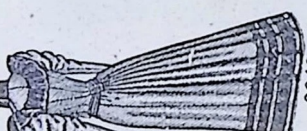
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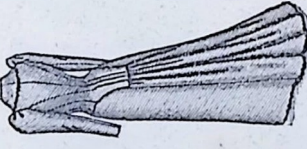
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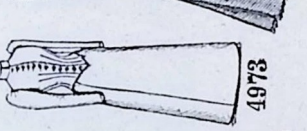
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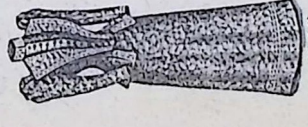


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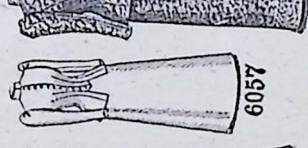


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Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



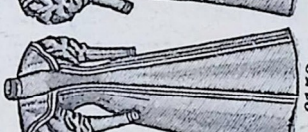
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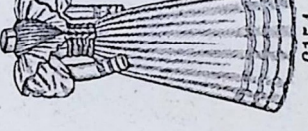
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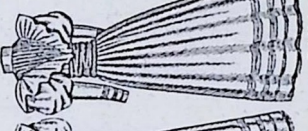
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Ladies' Short-Waist Empire Costume, with Gored Skirt Having a Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

Ladies' Costume (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



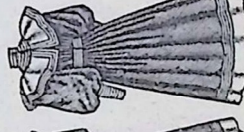
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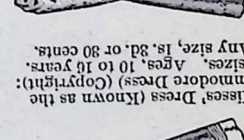
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6300



6300



4991



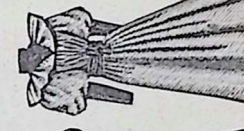
4991



6343



6343

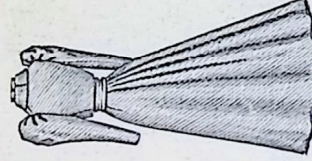


6343

Misses' Dress (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 8d. or 30 cents.

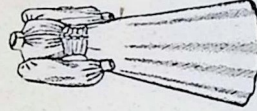
Ladies' Costume, with Four-Gored Skirt (Copyr't): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cents.

Misses' Costume (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 8d. or 35 cents.

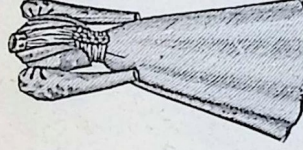


6257

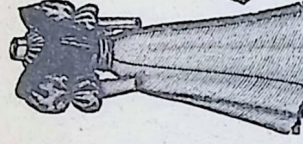
Ladies' Costume, with Empire Circular Skirt and Removable Jacket (Desirable for Outing, etc.) (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



6257

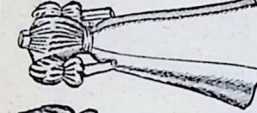


6257

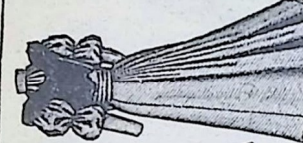


6256

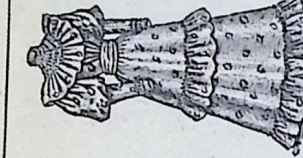
Ladies' Costume, with Seven-Gored Skirt (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.



6256

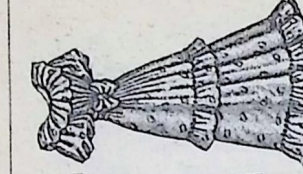


6256

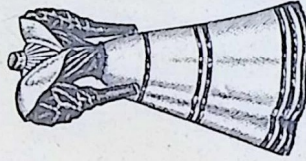


6429

Ladies' Costume, with Empire Four-Gored Skirt (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

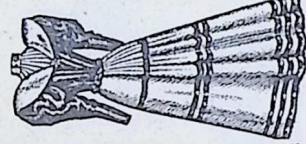


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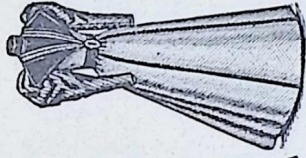


6303

Ladies' Costume, with Circular Skirt (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

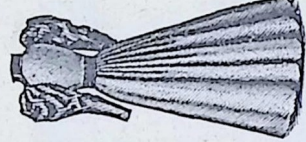


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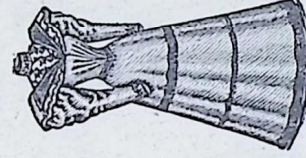


6289

Ladies' Costume, with Circular Skirt Having Front-Gored Skirt (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

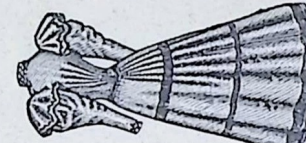


6289

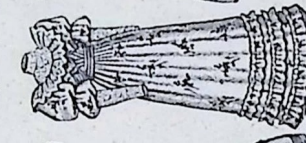


6428

Ladies' Costume, with Circular Skirt (Copyright); 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 8d. or 40 cents.

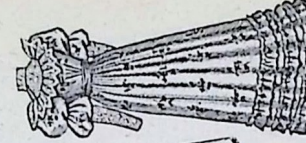


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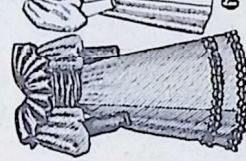


6077

Ladies' Medium Short-Waist Empire Gown (Copyright); 11 sizes. Bust measures, 28 to 42 inches. Any size, 1s. 8d. or 40 cents.

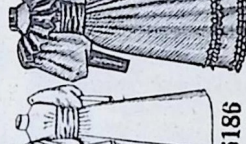


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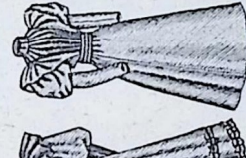


6186

Misses' Costume (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

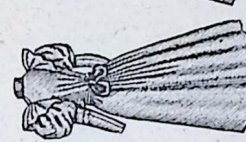


6186

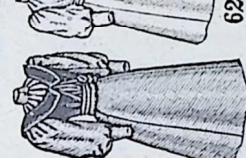


6326

Misses' Costume, with Four-Gored Skirt (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

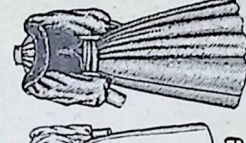


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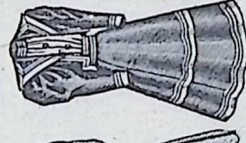


6219

Misses' Costume, with Seven-Gored Skirt (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

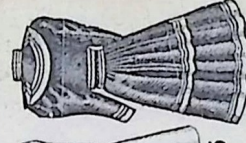


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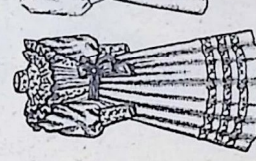


6355

Misses' Eton Costume (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.



6355



6227

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6227



6237

Misses' Dress, with Four-Gored Skirt (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

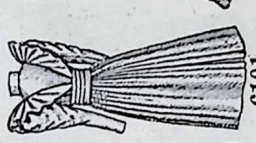


6237



6101

Misses' Empire Costume (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cents.

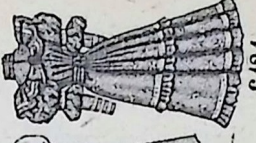


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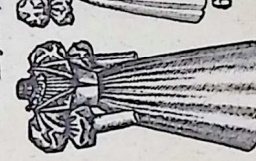


6424

Misses' Dress, with Four-Gored Skirt (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.



6424



6276

Misses' Dress (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

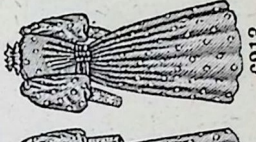


6276

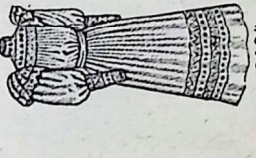


6213

Misses' Dress (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

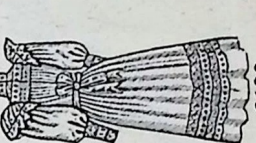


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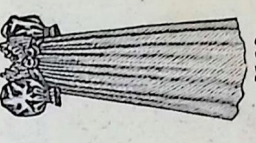


6129

Misses' Dress (Copyright); 7 sizes. Ages, 10 to 16 years. Any size, 1s. 3d. or 30 cents.

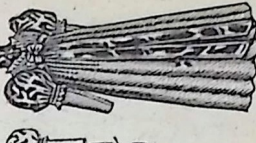


6129

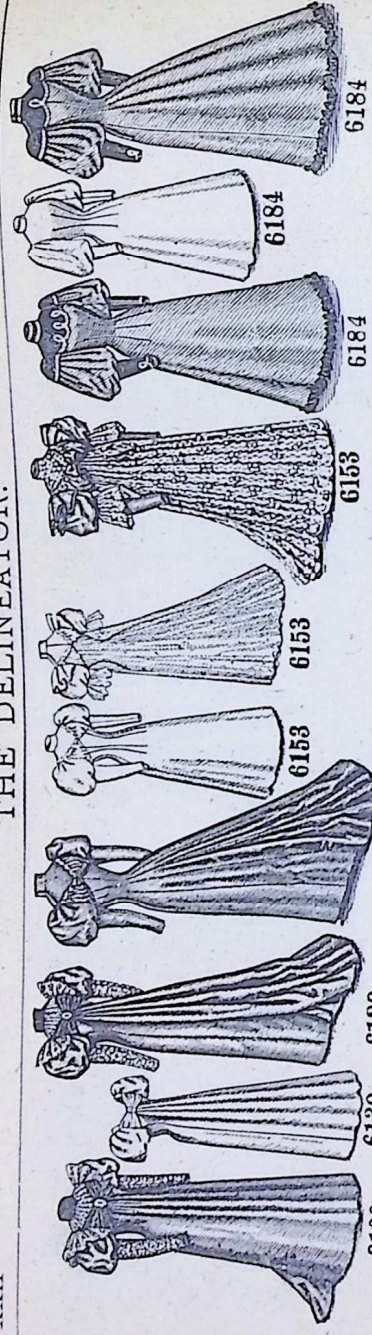


6160

Misses' Empire Dress (Copyright); 9 sizes. Ages, 8 to 16 years. Any size, 1s. 3d. or 30 cents.



6160



Ladies' Empire Gown, with a Short Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 8d. or 40 cts.

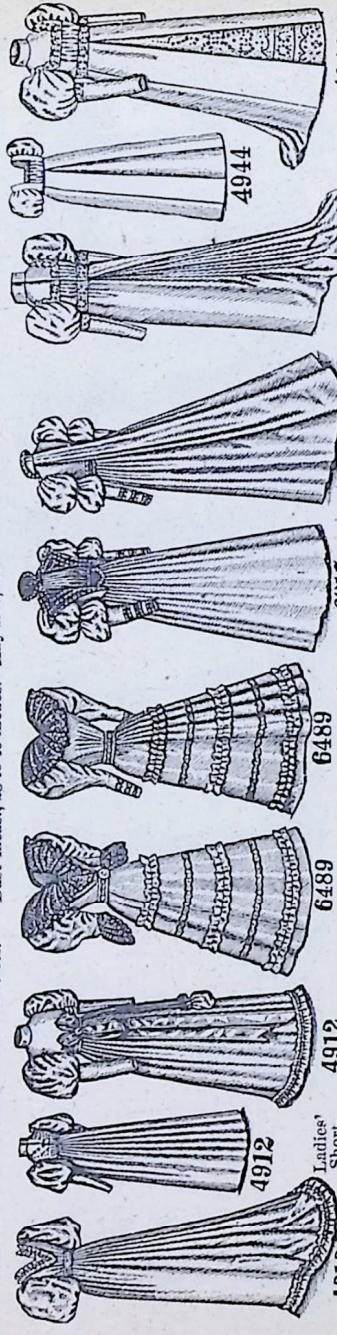
6153

Ladies' Princess Dress, with Empire or Veil Drapery, and a Slight Train (Perforated for Round Length) (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cts.

6184

Ladies' Princess Dress (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cts.

6184



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4912

Ladies' Dress, with Four-Gored Empire Skirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 6d. or 35 cts.

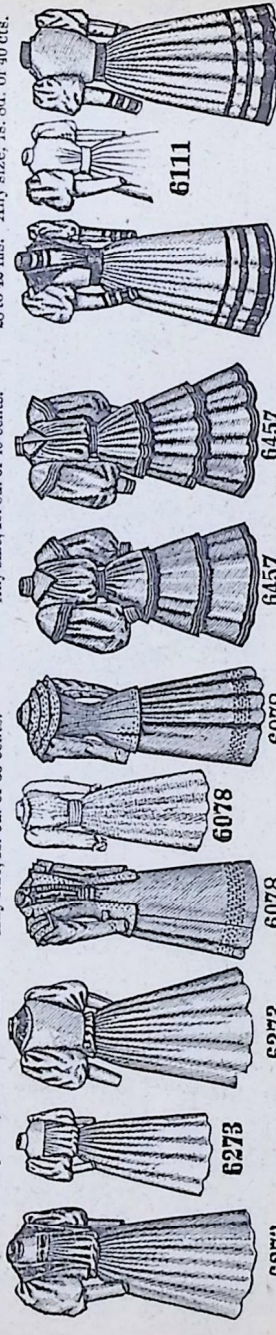
6317

Ladies' Short-Waist Empire House-Dress or Tea-Gown (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 8d. or 40 cts.

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Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cts.

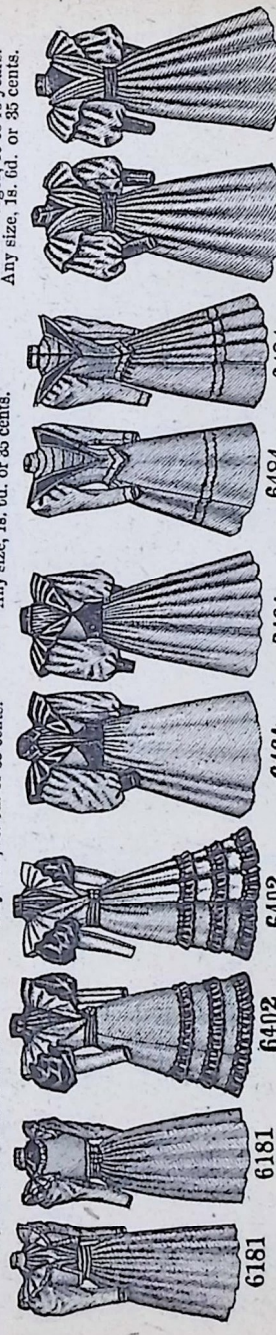
6457

Misses' Empire Costume, with Removable Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cts.

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Misses' Empire Costume, with Removable Jacket (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cts.

6111



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Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. 6d. or 35 cts.

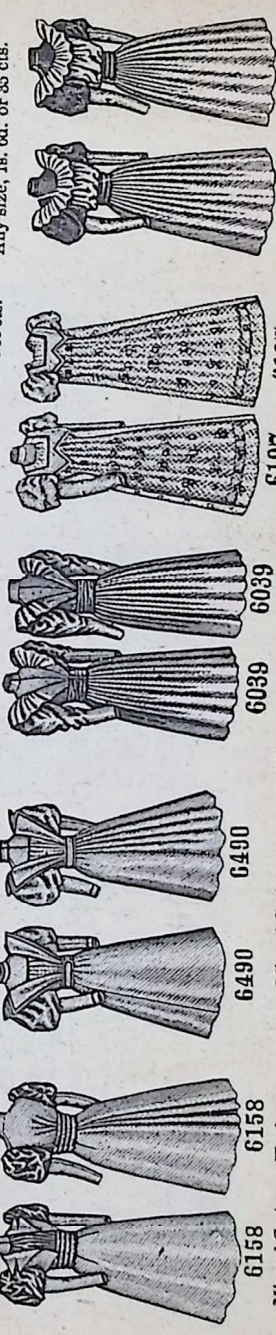
6484

Misses' Costume, with Four-Gored Skirt (Copyright): 7 sizes. Ages, 10 to 16 yrs. Any size, 1s. 6d. or 35 cts.

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Misses' Costume, with Gathered Empire Skirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 6d. or 35 cts.

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6490

Misses' Princess Dress, with Empire or Veil Drapery (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. 8d. or 40 cts.

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6039

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6107

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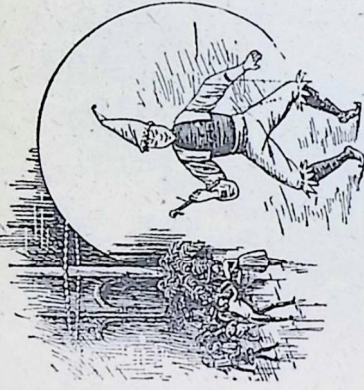
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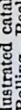
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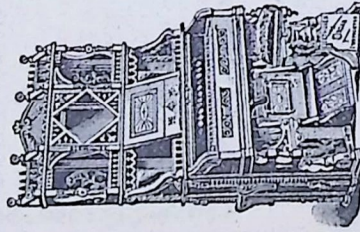
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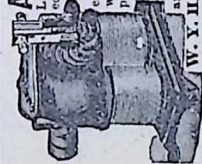
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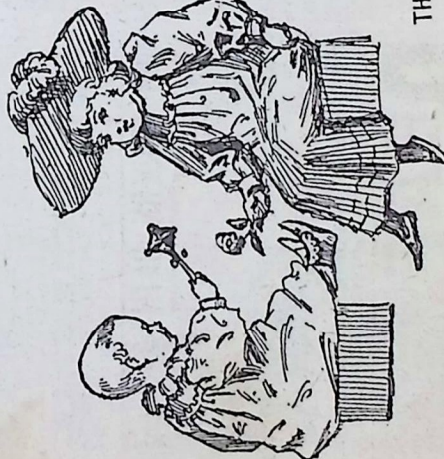
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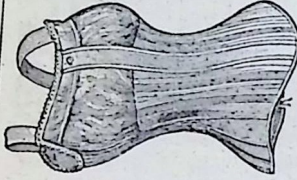
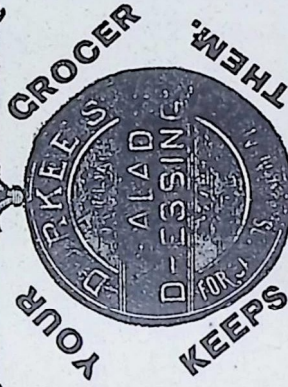
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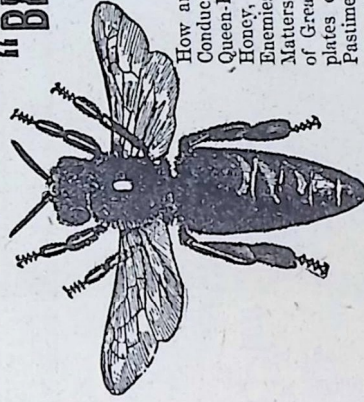
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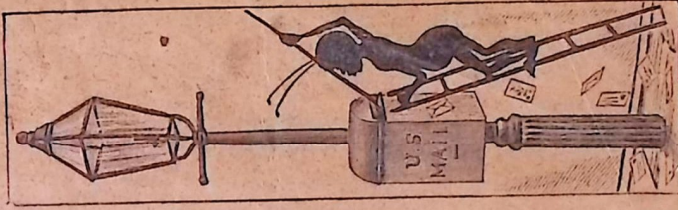
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